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MODERN ENGLISH

BOOK ONE

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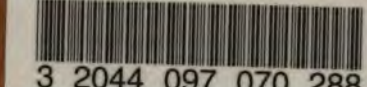
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MODERN ENGLISH

BOOK ONE

The MMCo.

MODERN ENGLISH

BOOK ONE

ELEMENTARY LESSONS IN ENGLISH

BY

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PREFACE

THE two books of the "Modern English" Course are closely related, not only in a common purpose to arouse interest in the correct use of the English of to-day, but in the means by which this purpose is to be attained. Both books aim to make pupils able to express their own thoughts with freedom and satisfaction, to understand with ease the thoughts of others, and to appreciate when such thoughts are expressed with power, beauty, or grace.

Instead of relying upon technical grammar to mold the daily speech of children, emphasis is laid upon practice in speaking, reading, interpreting, and writing under the guidance of the teacher, who should have a deep interest in the language and be master of its forms and uses.

The authors believe in the supreme importance of interest in successful language study. They have, therefore, spared no pains in determining upon the topics to be presented and in subjecting their choice to repeated tests in the schoolroom.

The lessons in Book One are based upon a cycle of topics, beginning with home life, leading out through school associations and familiar sights and sounds in nature, and culminating in the larger and remoter thought of country and society. Pictures, stories, poems, exercises, suggested readings, have all been chosen in accord-

ance with this plan, to the end that children may view language less as an unrelated branch of study than as a unifying medium for all school studies and out-of-school experiences. In developing the plan, the authors have sought to keep in close sympathy with the child mind and heart.

It is believed that the method of presentation will be found simple, natural, effective. Interesting questions to be thought out during a silent study period or discussed with the teacher prepare the mind to receive definition, rule, or principle, or to enjoy a selection soon to follow. Application of the knowledge gained or feelings aroused is then made in various ways, as in copying, writing from dictation, in original oral or written composition, or in studying and memorizing selections.

Much attention is given to the cultivation of the imagination, on account of its reaction both upon language and upon life.

Throughout the book the preëminent importance of oral practice is recognized. The ear is too often a neglected factor in language teaching. Selections have been introduced which the teacher is to read to the pupils to train them to a perception of nice language values. Frequent "word studies" require pupils to repeat aloud the correct forms of pronouns and of strong verbs most commonly misused. Pupils are directed to criticise their own language as regards not only the interest of the thought expressed in it, but the quality of its sound also.

Home readings are indicated. Great care has been taken in the preparation of the lists submitted, that the

literary worth of each selection named may be assured and that each may come within the children's ability to feel its charm or understand its message. These readings are drawn from the great sources of literary wealth for children; namely, fable, myth, fairy story, legend, anecdote, and history, as well as interesting pictures of child life.

On its formal side the plan of the book is as follows: Part I is devoted to the sentence, which from the first is treated as a part of connected discourse. It aims to make the printed page mean more to the pupil, and to give him mastery of the simplest uses of capital letters, punctuation marks, and grammatical relations, that his words, spoken or written, may mean more to others.

Part II consists of an elementary and, it is hoped, inviting treatment of letter writing. The lessons have been grouped together for the convenience of the teacher, who will select and relate this practice as best meets the needs of the class.

Part III again takes up the sentence, looking more closely at its parts and their uses. No attempt at refinement of classification is made. Such forms only are introduced as bear directly upon the pupil's growing desire to express his own thoughts with accuracy and to gain a clearer insight into the thoughts of others.

Sentence grouping, begun in Part I, is emphasized in a variety of ways, but the formal study of topic sentences, of the principles of unity and coherence, and of paragraph and theme development is deferred to Book Two, where these points are adequately treated.

The authors make grateful acknowledgment of their debt to Miss Elizabeth Conkling Mackinstry, who entered heartily into the spirit of this book and whose delightful pictures of child life, they believe, contribute greatly to its interest and value.

The selections from the writings of Henry W. Longfellow, Ralph Waldo Emerson, James Russell Lowell, Thomas Bailey Aldrich, Edmund Clarence Stedman, James T. Fields, Annie Fields, Helen Gray Cone, and Lafcadio Hearn are used by permission of and by special arrangement with Houghton, Mifflin & Company, the authorized publishers of the works of these authors.

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Thanks are extended for the courtesies indicated above, and are also due those authors whose writings have been used, but who are not included in the foregoing enumeration.

Acknowledgment is cordially made to Mr. Arthur Det-

mers, Principal of the Lafayette High School, Mr. C. N. Millard, Supervisor of Grammar Grades, Mr. Adolf Duschak, Miss Adelaide Graybiel, Miss Sophie C. Becker, Miss Nellie G. Small, Grammar School Principals, Miss Mary E. Merington and Miss Laura C. Geib of the Buffalo High Schools, for their careful reading of the manuscript to insure harmony of treatment in the books constituting the "Modern English" Course.

Lack of space renders it impossible to name every teacher who, in one way or another, has contributed to the book as it now appears, but it does not lessen the authors' feeling of gratitude for aid freely and intelligently given.

ELEMENTARY LESSONS IN ENGLISH

PART I

Millet.

THE FIRST STEP.

FINDING A STORY IN A PICTURE

What story does this picture tell you?

Who are in the picture? Where are they? Who is holding the baby? What is the baby trying to do? What is the man doing?

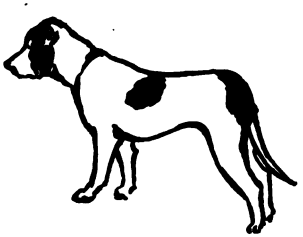
Has the picture a good name? Sometimes people use the words *the first step* to mean a beginning. What *first step* are you taking in this lesson?

— 2 —

TELLING A STORY IN WORDS

Bonfires

Did you ever make a bonfire? Where did you make it? When did you make it? Was there much smoke at first? How did the smoke look?



What did it do? How did the fire look? Which looked prettier, the smoke or the fire? What did the wind do to the smoke? What did it do to the fire? Can you think what the world would be like with no fires in it? What is the use of fire? What danger is there in playing with fire?

Oral Exercise. — *Tell the whole story about a bonfire you have made.*

— 3 —

FINDING PICTURES IN WORDS

Autumn Fires

In the other gardens
And all up the vale,
From the autumn bonfires
See the smoke trail!

Pleasant summer over
And all the summer flowers,
The red fire blazes,
The gray smoke towers.

Sing a song of seasons!
Something bright in all!
Flowers in the summer,
Fires in the fall!

— Robert Louis Stevenson.

Close your eyes and try to find the word-pictures while your teacher reads the poem.

Where are the *bonfires?* How does the *smoke trail?* What makes *fire blaze?* How does *smoke tower?* What makes the summer *bright?* What makes the fall *bright?*

Read the poem aloud to help some one else see the word-pictures that you find in it. *Learn it by heart.*

Written Exercise. — *Copy the verses carefully.* Take time to write neatly and to spell every word correctly.

Word Study

Vale means *valley.* *To tower* means *to rise high.*

— 4 —

SOME THINGS TO BE TALKED OVER

Thoughts, Words, Language

"What do you think?" "What do you think?" Does your teacher ask this question often? What does she wish to find out when she asks it of you? She wishes to find out your thoughts. What do you do when you tell her what you think? You express your thoughts.

How are thoughts expressed? In many ways. *Look at the picture* "The First Step." Why does the man hold out his arms? "Come, baby!" he means. Do you think that the baby understands? Do you ever express a thought in such a way?

A famous painter thought a great deal about common people, what they do, how they live, how they feel. To tell his thoughts he painted many beautiful pictures. "The First Step" is one of them. He painted it to show the loving care which kind fathers and mothers give their little ones.

A poet saw bright fires glowing when all the flowers were dead. To express his thought he wrote the pretty verses, "Autumn Fires." When you tell what you think about the *baby*, the *picture*, the *poem*, your *bonfires*, or anything else, you express your thoughts in the words you speak or write.

You are studying this little book to help you in

thinking and in **expressing** your thoughts in good **language**. The lessons in it will give you much practice in talking and writing about things that are interesting to boys and girls of your age. They will help you to form the **habit** of **speaking** and **writing English** correctly and freely.

What have you and your teacher talked over in this lesson? **Thoughts, words, language,** and without them you could not have talked together at all.

Word Study

To express means *to tell.* *Expressing* means *telling.*

— 5 —

THINKING AND EXPRESSING THOUGHT

I. *Think about —*

1. A black cat, a barking dog, a white horse.
2. Flowers, trees, birds, squirrels, clouds.
3. Fairies, giants, pygmies, dwarfs, brownies.

Do you care about any of the above? *Tell about them. Ask about the others.*

II. *Express a thought about —*

1. A ripe red apple.
2. The bark of a tree.
3. The school bell.
4. A piece of sugar.
5. A beautiful rose.
6. A summer day.

When you use words to express a thought about anything, you make a **sentence.**

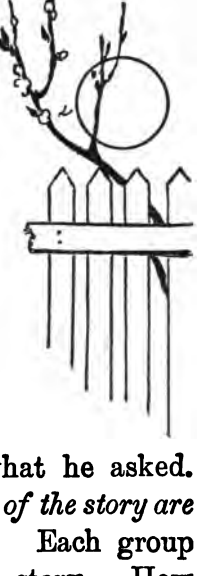
Make sentences about five things named above.

— 6 —

SENTENCES — WORD GROUPING

A Child's Thought

Arthur was three years old. He had never been out of doors after dark. One summer evening his aunt took him into the garden with some other children. Presently the moon rose, round and golden. Arthur clapped his little hands with delight at the beautiful sight. Turning to his aunt, he asked whether the angels had lighted their lamp.



Read the story to find out how old Arthur was; where he had never been; what his aunt did one evening; what the moon did; how Arthur showed that he was very much pleased; what he asked.

Notice that the words of the story are put together in groups. Each group tells one thing in the story. How many groups of words does the story contain? *Read the story aloud.*

Word Study

Presently means *after a little while.*
Delight means *great pleasure.*

— 7 —

SENTENCES — COMPLETE THOUGHT

Study the story on page 6. If you read these words only, *Arthur was,* is the thought about Arthur plain? What must you add to make the thought plain? *Read aloud the first group of words expressing a whole or* complete thought.

Do the words, *He had never been,* express a complete thought? *Complete the thought.*

Read each group of words that expresses a complete thought. With what kind of letter does each group begin? A group of words expressing a complete thought is called a sentence.

Remember. — A sentence is a group of words expressing a complete thought.

Every written sentence should begin with a capital letter.

— 8 —

A STORY TO READ AND TO TELL

Æsop, the great story teller, was a Greek slave. Once he was sent by his master on a long journey. As he was not strong, the other slaves let him pick out the load that he was to carry. To their surprise, Æsop chose a basket of bread. This was the heaviest load of all, so they thought him very foolish. Noon came, and half the bread was eaten. At the next meal all the bread was eaten, leaving the basket empty for the remainder of the journey.

Who was Æsop? Where was he sent? What did the other slaves let him do? What did Æsop

pick out for his load? What did the other slaves think of him? What happened at noon? What happened at the next meal? What kind of choice do you think Æsop made?

Oral Exercise. — *Tell the whole story of Æsop's choice.* To do this well, you should think of a complete sentence in answer to each question asked.

— 9 —

The Word *I*

O that I was where I would be,
Then would I be where I am not!
But where I am there I must be,
And where I would be I cannot.

These lines were not written to express thought plainly, but to puzzle and amuse. What do you think they mean?

How many times is the word *I* used in the lines? How is it printed? How should it be written?

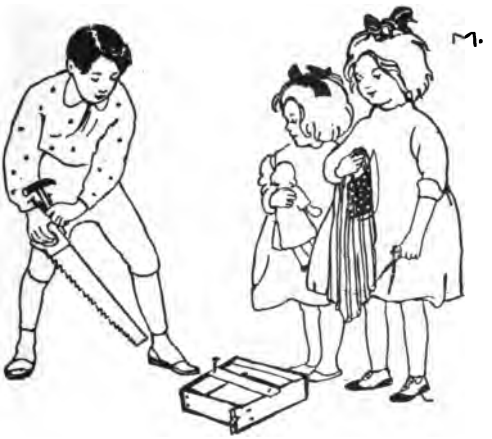
Remember. — **The word *I* should always be written with a capital letter.**

Written Exercise. — *Use the word I in a true story about yourself, telling your name; age; school.*

Word Study

***I write* ——. *I wrote* ——. *I have written* ——.**

Repeat aloud the above words. Add other words to them



— 10 —

THE STUDY OF A PICTURE

Oral Exercise. — Do you think that these little folks remain silent while they are playing? The older girl tells what she is making. What does she say? The younger girl tells what she is going to do with her doll. What does she say? The boy tells what he is making with his tools. He says he is making a cage for a bird. Do you think that it will be a very good bird cage? What do the girls think about it?

Written Exercise. — *Write out what the boy says. Write out what each girl says.* Use the language that you think each would use.

— 11 —

HOW NAMES OF PERSONS ARE WRITTEN

Here is a jingle that some think very funny. How fast can you say it and yet sound every word plainly?

Peter Piper picked a peck of pickled peppers;
A peck of pickled peppers Peter Piper picked;
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?

What person is named in the lines printed above? How many words are there in the name? With what kind of letter does each word in the name begin?

Remember. — Names of persons should begin with capital letters.

Oral Exercise. — *Repeat other jingles like that of Peter Piper, if you can.* What good can come of learning such jingles?

Written Exercise. — *Write the following names:* —

1. Your own name.
2. Your father's name.
3. A girl's name which you think has a pretty sound.
4. The boy's name which you like best.
5. The name of a person whom you wish to be like when you grow up.
6. The name of one whom you love dearly.

Word Study

To follow means *to come after.* *Following* means *coming after.*

— 12 —

NAMES AND INITIALS

Robert Louis Stevenson wrote pretty poems. Sometimes you find his name printed R. L. Stevenson. The letters R. L. stand for the names Robert Louis.

The first letter of a person's name is called an **initial**. What kind of letter is each initial given above? What mark follows each when used alone?

Remember. — Every initial written instead of a full name should be followed by a period.

Exercise. — What are your initials? What are your father's initials? Your mother's? Your teacher's?

Show on the blackboard different ways of writing your name. Choose the best way to sign your name.

— 13 —

REVIEW

1. What is a sentence?
2. With what kind of letter should every sentence begin?
3. When you say *I*, whom do you mean?
4. How is the word *I* written?
5. *Wrote* or *written;* which shall you say in the sentence, *John has —— a letter?*
6. How should names of persons begin?
7. What is an initial?
8. How should initials be written?
9. What language do you speak at school? At home?

— 14 —

SOMETHING PRETTY TO LEARN BY HEART

The lily has an air,
And the snowdrop a grace,
And the sweet pea a way,
And the heart's-ease a face,—
Yet there's nothing like the rose
When she blows.

—CHRISTINA GEORGINA ROSSETTI.

These lines are real poetry, not mere jingles written to amuse you. In them the poet pictures for you the *lily* as holding up its head proudly; that is its *air*. The *snowdrop* droops modestly; that is its *grace*. The *sweet pea* puts out its little tendrils to take hold of your affections; that is its *way*. The *heart's-ease*, the pansy, turns its sober *face* to you. But the *rose* is the queen of all the flowers, so thinks the poet. What flower do you like best of all?

What do you know about the time when it blossoms, or *blows*, as the poet says? Has your flower more than one name, like the *heart's-ease*?

Oral Exercise. — *Tell all about the flower that you like best.*

Expression by Hand

Can you paint or draw your favorite flower? Can it be used in a beautiful pattern or design to be looked at in the days when flowers no longer bloom? Answer these questions with your pencil or brush, if you can.

— 15 —

A FABLE TO STUDY AND TO TELL

One fine day two crabs came out from their home to walk on the sand. "Child," said the mother, "you are walking most ungracefully. You should learn to walk straight forward without twisting from side to side." "Pray, mother," said the young crab, "set me the example, and I will follow it."

Read this story silently. It is one that Æsop told more than two thousand years ago. Do you not think that a story must be a good one to be remembered so long?

Is the story about the crab and its mother true? Your teacher will tell you what is true about it. What are stories of this kind called?

Do you know how crabs walk? If not, you will not see the point of this story. What does *ungracefully* mean? What is it to *set an example?*

How many sentences does it take to tell the story? How does each sentence begin? What mark do you find at the end of each sentence?

Oral Exercise. — *Tell the fable to the class, or help some one else to tell it by listening politely.*

Word Study

The crabs come. The crabs came. The crabs have come. Repeat these sentences aloud. Make the sentences tell more than they do now. Use the words, *come, came, have come,* in sentences of your own. Copy the sentences.

— 16 —

Statements

Study these sentences: —

1. Birds build nests.
2. Bees make honey.
3. Squirrels hide acorns.
4. The rabbit is timid.

Each of these sentences tells or informs you about something. With what kind of letter does each sentence begin? With what mark does each end?

Sentences like these, which tell or state something, are called **statements**.

Remember. — **A sentence that tells something is called a statement.**

A period (.) should be placed at the end of every statement.

Oral Exercise. — *Make statements about the following:* —

The time you leave home for school in the morning; what you do before the school bell rings; what you like to do after school; on Saturday; in vacation.

Written Exercises. — I. *Copy the sentences given at the beginning of this lesson.*

Add to each sentence statements of your own; thus,

Birds build nests. They teach their little ones to fly.

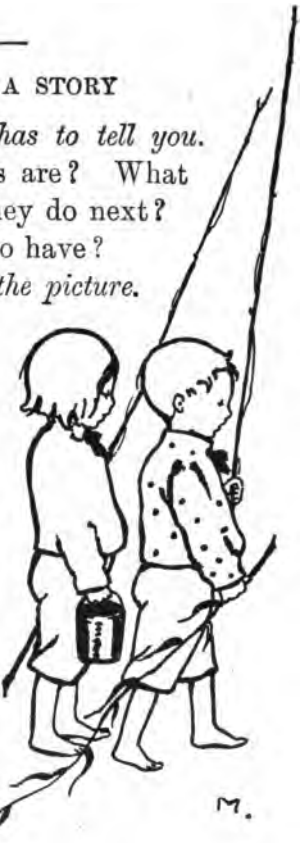
II. *Write statements about some pet that you have or would like to own.* Tell what it is; how it looks; what it does; why you like it; what care you give it.

— 17 —

A PICTURE AND A STORY

Learn all that this picture has to tell you. Where do you think the boys are? What are they doing? What will they do next? What luck do you wish them to have?

Make up a story to go with the picture. Begin your story with the words: *One fine day in* ——. End it by telling what luck the boys had, and how they felt about it.



Do not begin any sentence with the word *and*.

— 18 —

WRITTEN EXERCISE

Write sentences about an afternoon that you spent out of doors. Tell when it was; what time you left home; where you went; who went with you; what you did; what kind of time you had.

Express what you have to say in complete sentences. Use capital letters and periods properly. Spell your words correctly.

Read aloud what you have written. Is it an interesting story? Have the sentences a pleasing sound?

— 19 —

WORD STUDY—PHRASES

Read these sentences aloud many times:—

1. I am at school. I am not at home.
2. You are at school. You are not at home.
3. We are at school. We are not at play.
4. Baby is not at school. He is at home at play.
5. Mamma is not at school. She is at work at home

Groups of words like *at home, at school, at play, at work, out of doors,* are called **phrases.**

Use these phrases in sentences of your own.

— 20 —

A SCHOOL WITHOUT BOOKS

Then the little Hiawatha
Learned of every bird its language,
Learned their names and all their secrets,
How they built their nests in Summer,
Where they hid themselves in Winter,
Talked with them whene'er he met them,
Called them "Hiawatha's Chickens."
Of all beasts he learned the language,
Learned their names and all their secrets,
How the beavers built their lodges,
Where the squirrels hid their acorns,
How the reindeer ran so swiftly,
Why the rabbit was so timid,
Talked with them whene'er he met them,
Called them "Hiawatha's Brothers."

About whom do the lines tell you? In what school did Hiawatha learn these lessons? Who were his teachers? What did he learn from each?

Do you like the lines? *Read them over and over again until you can repeat them without the book.*

— 21 —

SOMETHING TO BE TALKED OVER

Do you know the story of the Indian boy, Hiawatha? Can you picture to yourself his first home, the wigwam of the wrinkled old Nokomis?

Can you picture the slender little lad as he sits at the door of the wigwam? With his great eyes he looks at the darkening sky and listens, listens to the water and the trees.

"What is that, Nokomis?" he asks again and again. Nokomis answers, and teaches him about the stars, the moon, and all the wonders of the night.

In this school Hiawatha grew strong and wise, and became the wise man, the teacher of his people. That is what the name *Hiawatha* means, the *Wise Man*, the *Teacher*.

If you wish to know this interesting tale, ask some one to read to you a poem written by Henry Wadsworth Longfellow, called the "Song of Hiawatha." If you listen while some one reads it aloud, you may come to know why it is called a song. You may also feel what poetry is, though you cannot express either of these things to any one in words.

— 22 —

AN EXERCISE IN OBSERVATION

The First Word of a Line of Poetry

Notice how the lines given on page 16 *are printed. Look at the lines and at the first word of each line.* With what kind of letter does the first word of each line begin?

Remember. — The first word of every line of poetry should begin with a capital letter.

Written Exercise. — *Write from memory two or more lines of poetry that you like.*

Be sure to spell all the words correctly.

Word Study

Poem is pronounced pō'ĕm.
Poet is pronounced pō'ĕt.
Poetry is pronounced pō'ĕt rȳ.
Name a poem that you like.
Name a poet whose picture you know when you see it.

— 23 —

RHYMES

Foreign Children

Little Indian, Sioux or Crow,
Little frosty Eskimo,
. . . . . .
You have curious things to eat,
I am fed on proper meat;

You must dwell beyond the foam,
But I am safe and live at home.

— Robert Louis Stevenson.

These lines express a Scottish child's thought about children living in countries far away.

Whom does the child name in the first line? What do the words "frosty Eskimo" make you think of? What do you know about the homes of Indians or Eskimos that seems *curious* to you? What do you know about their food, their clothing?

What might these "foreign children" say about you and your ways of living? Can they think, "I am safe and live at home"? Do they express their thoughts in English sentences as you do yours?

Oral Exercise. — *Say aloud these words:* —

1. Sioux or Crow, Eskimo.
2. eat, meat.
3. foam, home.

***Notice the sound of each pair of words. They are* rhymes.**

Word Study

The word *Sioux* is pronounced *Soo̅.*

Foreign means *not belonging to one's own country.* (When Stevenson wrote these lines he lived in Scotland.)

Curious means *strange.*

To *dwell* in a place means *to have one's home* in that place.

Beyond the foam means *across the ocean.*

Proper meat means *the right kind of food.*

Use the words, *foreign, curious, dwell, at home,* in sentences.

— 24 —

REVIEW

1. What is a statement? Write three statements.
2. What mark is used at the end of each statement?
3. Use in sentences the phrases, *at home, at school.*
4. Repeat four lines of poetry.
5. Give words that rhyme with *home, eat, dark, I, tell, ask, lamp, slender, better, giving.*
6. Pronounce the words, *poet, poem, poetry.*
7. *The teacher has* ——. Which word, *come* or *came,* shall you use to fill the blank in this sentence?

— 25 —

NAMES

Is any one afraid to cross the broad Atlantic? Who will go to London? Who cares to visit Holland, with its canals and windmills? Who wants to sail on the beautiful Rhine? Who dares to climb the Alps? Who would like to see the sunny skies of Italy?

What places are named in this lesson? With what kind of letter does each name begin?

Remember. — Names of places should begin with capital letters.

Written Exercises.—I. *Copy the names used above.*

II. *Add five names you can spell correctly:* —

Countries	*States*	*Cities*	*Oceans*	*Lakes*	*Rivers*
America	New York	Buffalo	Atlantic	Erie	Niagara

— 26 —

Questions

Where are you going? May I go with you?

These sentences do not make statements. They ask **questions.** With what kind of letter does each begin? What mark do you find at the end of each?

The mark (?) is sometimes called a question mark. Its correct name is **interrogation point.**

Remember. — A sentence that asks something is called a question. An interrogation point (?) should be placed at the end of every question.

Written Exercises. — I. *Copy five questions that you find in the lesson on page* 20.

II. *Write questions about persons or things in your school.* Begin your sentences with: *Is there, Are there; What is, What are; Where is, Where are; Why is, Why are; Who is, Who are.*

When you read sentences beginning with the words ***Is there, Are there,*** be sure to say the word ***there*** plainly.

— 27 —

AN EXERCISE IN STORY TELLING

A Faithful Sentinel

More than three hundred years ago, the brave Prince of Orange commanded the Dutch army in a war with the Spaniards. One night while the Prince and his guards lay fast

asleep, six hundred Spanish soldiers broke into their camp. The Prince's little dog, a spaniel, heard the strange footsteps. Immediately he began scratching his master's face to tell him of his danger. The Prince awoke, jumped upon his horse, and escaped with the dog in the darkness, just as the Spaniards burst into his tent.

After the Prince's death, a splendid tomb was built for him in Holland. If you go there to-day, you will find on it a statue of the Prince, and at his feet a beautifully carved image of his faithful spaniel.

Ask five questions about the story. Tell the story.

Word Study

A sentinel is one who is on guard to give notice of danger.

— 28 —

STANZAS

The Wind

Who has seen the wind?
Neither I nor you:
But when the leaves hang trembling,
The wind is passing thro'.

Who has seen the wind?
Neither you nor I:
But when the trees bow down their heads,
The wind is passing by.

—CHRISTINA GEORGINA ROSSETTI

Read the pretty poem on page 22. What does it ask and tell about? How many times is a question asked in the poem? *Notice each question and the group of lines giving the answer to it.* Each question with the lines giving its answer forms a **stanza.**

Read the first stanza. Picture to yourself, "the leaves hang trembling." What kind of wind is blowing?

Read the second stanza. Picture to yourself "the trees bow down their heads." What kind of wind is blowing?

Read the poem aloud. Learn it by heart.

— 29 —

PRACTICE IN PROPER FORMS OF SPEECH

What question forms the first line in each stanza of the poem? *Ask the same question about* —

The clouds, the sun, the rainbow, the sunrise, the sunset, the moon, the stars, the northern lights, the Big Dipper, the Little Dipper, the Southern Cross.

What is the second line in each stanza of the poem? How do the lines differ? Why? Which form is the proper one for you to use in speaking to classmates?

Written Exercise. — *Answer the questions you asked, using these groups of words* —

I have seen ——. I have not seen ——. I have never seen ——. Neither you nor I have seen ——.

— 30 —

WHAT THE WIND DOES

Home Reading. — If possible, read at home, in the public library, or at school, one of the poems named below. Perhaps some one will read to you. Make up your mind whether you like the poem better than Miss Rossetti's, "The Wind."

The Wind — Robert Louis Stevenson.
Windy Nights — Robert Louis Stevenson.
The Night Wind — Eugene Field.
The Wind and the Moon — George Macdonald.
The Wind in a Frolic — William Howitt.
What the Winds Bring — Edmund Clarence Stedman.

Written Exercise. — What does the wind do in the house, in the yard, in city streets, in orchards, in the fields, in the woods, in boys' games, in the sky, on the sea, in Holland?

Write answers telling what the wind does. Read them aloud. Do they have a pleasing sound? Use brush or scissors to illustrate one answer, if you can.

— 31 —

PARAGRAPHS

Read this fable: —

The wind and the sun were in hot dispute. They could not settle which was the stronger of the two. They were about to part in anger when a traveler came along the road.

"I know how to settle this matter," cried the sun. "Do

you see that traveler? Let him decide our quarrel for us. Whichever one of us can make him take off his cloak shall be called the stronger."

This seemed to the wind a fair test, and he began at once to blow and blow with all his might. But the harder he blew, the more closely did the traveler wrap his cloak around him, and the wind had to give up beaten.

Then the sun came out from behind the cloud where he had hidden himself. Soon he was shining in all his glory upon the traveler, who first loosened his cloak, and presently took it off altogether.

Notice that the fable is divided into four parts by grouping the sentences. The first group tells about the dispute. *Read it.* The second group tells how the sun planned to settle the dispute. *Read it.* The third group tells how the wind failed. *Read it.* The last group tells how the sun succeeded. *Read it.*

Groups of sentences like those in the story are called **paragraphs.** How many paragraphs in this story? How is the beginning of each paragraph shown?

— 32 —

ORAL EXERCISE IN STORY TELLING

Tell in your own words the story of "The Wind and the Sun." Make those who listen to you, know —

1. The dispute and the cause of it.
2. How the sun planned to settle it.
3. How the wind failed.
4. How the sun succeeded.

— 33 —

QUESTIONS TO BE ASKED

Read these sentences:—

1. This is my sister Louise.
2. We live in the country.
3. Our father owns a large farm in New Jersey.
4. Mother is busy all day with the housework.
5. There are six children in the family.
6. The children are all at home in the summer.
7. John and Ella go to college during the winter.
8. Will and I go to school.
9. Louise and May are too young to go to school.
10. Grandmother lives with us.

The sentences are statements which a little boy made in answer to some questions asked by a dear old lady. Can you tell from these answers what the questions were? *Ask as many of them as you can.*

Written Exercises. — I. *Copy the sentences given above.*

II. *Write them from dictation.*

— 34 —

To; Too; Two

Study these sentences: —

1. I go to church. Edna is too young to go.
2. You go to school. Harry is too old to go.
3. We are going to the picnic. Father is too tired to go.
4. The two boys are going to fish. Can you go too?

Written Exercises. — I. *Copy the above sentences. Write them from dictation.*

II. *Fill the blanks in the following sentences with the proper word,* to, too, two: —

1. I go —— school —— learn.
2. One is never —— old to learn.
3. Hans speaks —— languages, English and German.
4. Don't you wish you could do this ——?

III. *Use the above words in sentences of your own.*

— 35 —

REVIEW

1. What is a question? Ask one.
2. What mark should be used after a written question?
3. How should names of places begin?
4. Name three interesting American cities.
5. Name four places famous for beautiful scenery.
6. Name the capital of your state.
7. Name the largest city in your state.
8. Name the country in which you live.
9. Show from your reader what a *stanza* is.
10. Show from it what a *paragraph* is.

Sunderland.

BEFORE THE JUDGE.

— 36 —

Why do you think this picture is called "Before the Judge"? What place does the picture show? Who is the tall man with the children? What do you think the children have been doing? Why? Who is the *Judge?* Does he like what the children have been doing? What are the other children doing? *Tell the story you find in the picture.*

— 37 —

AN EXERCISE IN THINKING

Commands

Study these sentences:—

1. Hang up your hats.
2. Go to your seats.
3. Take out your books
4. Be as still as mice.

These sentences are not statements nor questions. They are **commands**. They give orders which pupils are to obey. What command is given in the first sentence? In the second? In the third? In the fourth? With what kind of letter does each sentence begin? What mark follows each?

Oral Exercises. — I. *Think of commands that direct you to use your hands in some way;* as, Fold your hands. These commands may be obeyed by pupils whom you name, if your teacher is willing.

II. *Think of a lively ball game.* What commands are given in it? Who gives them? Who obeys them?

III. What commands do you often find on signs posted on grass plots, fences, trees, at railroad crossings, on counters holding fine goods, on street cars? To whom are these commands given? Why are the signs needed? Ought the commands to be obeyed?

Written Exercises. — I. *Write five commands heard at school to-day.*

II. *Write five commands heard on the street.*

— 38 —

FABLE

The mountain and the squirrel
Had a quarrel,
And the former called the latter "Little Prig";
Bun replied,
"You are doubtless very big;
But all sorts of things and weather
Must be taken in together,
To make up a year
And a sphere.
And I think it no disgrace
To occupy my place.
If I'm not so large as you,
You are not so small as I,
And not half so spry.
I'll not deny you make
A very pretty squirrel track;
Talents differ; all is well and wisely put;
If I cannot carry forests on my back,
Neither can you crack a nut."

—R. W. EMERSON.

Read the poem silently to learn the story. About whom does it tell? What does it tell about them?

In the third line who is meant by "the former"? By "the latter"? What is a *prig?*

Who is *Bun?* Which lines of Bun's reply do you understand best? Do you think that Bun's reply ended the quarrel? Does it prove that he is a "Little Prig"?

Is "Fable" a good name for this poem? Why?

Word Study

Find these lines in the poem; put in the omitted words:

If I'm —— —— *large as you,*
You are —— —— *small as I,*
And —— *half* —— *spry.*

To reply means *to answer.*

—— 39 ——

THE STUDY OF A FABLE

One very warm day in autumn a fox came upon a fine bunch of purple grapes hanging from a vine. "What good luck!" he exclaimed. "Here's the very thing for which I have been looking." With that, he took a great jump, but just missed the bunch. "Better luck next time," he said cheerfully, and ran back to try again. Again and again he tried to reach the tempting fruit, but all in vain. At last he gave up the attempt, saying: "Who cares? They are sour, as everybody knows."

Read this fable of "The Fox and the Grapes." What does the phrase *in vain* mean? What do the words *cheerfully* and *tempting* mean?

Oral Exercise. — *Tell the story to some one.* In telling the story, do not begin any sentence with *and* or *then.*

Word Study

The fox sees.	*The fox saw.*	*The fox has seen.*
He runs.	*He ran.*	*He has run.*
He gives up.	*He gave up.*	*He has given up.*
He says.	*He said.*	*He has said.*

Repeat aloud the sentences given above. Add words to make them mean more.

— 40 —

FRUIT

Oral Exercise. — *Think of the fruit that you like best.* What is it? How many of the following questions can you answer about it?

Where does it grow? How does it grow? When does it ripen? How does it look, feel, taste, smell, when it is ripe? What are its parts? What is the use of each? How do you get it? Do you care for it in any other form than as ripe fruit? Why?

Written Exercises. — I. *Write the most interesting statements you can think of in answer to the questions given above.*

II. *Imagine that you go with friends to gather fruit.* Tell when and where you go; what you pick; how you pick it; what you do with it.

— 41 —

AN EXERCISE IN THOUGHT EXPRESSION

Nature's Helpers

Are peach blossoms pretty? Is a ripe peach delicious? What do you do with the stone when you have eaten a peach?

Mother Nature cares more for the stone that you throw away than for the pretty blossoms or the delicious fruit. She knows what precious thing is stored away in the stone. Do you know her secret? Have you helped her by throwing the stone away? Can you tell how birds and squirrels help her? Have you learned how larger animals help her?

Nature has other helpers too. Jack Frost is one of them. How does he help? The wind is another, and what a helper he is! He shakes down nuts, blows along the silken down of the milkweed, fills the winged sails of maple and elm seeds, and scatters the harvest of many grasses far and wide.

But some of Nature's precious seeds help themselves. If you go too near a fragrant witch-hazel or a pair of lady's slippers when their seed cases are ready to pop open, they may shoot their harvest saucily into your prying eyes.

Why does Nature need helpers? If all seeds tried to stay at home in the soil near their parent plants, they would be crushed and starved to death, there are so many of them! So off they go to seek their fortunes elsewhere.

Oral Exercise. — *Read the above. Tell what helpers Nature has in scattering seeds; how each helps; why seeds are scattered.*

Expression by Hand

Show by cutting, drawing, or painting the shape of some seed you know. If possible, make your work tell the story of how the seed is scattered.

Word Study

I eat.	*I ate.*	*I have eaten.*
You throw.	*You threw.*	*You have thrown.*
The wind shakes.	*The wind shook.*	*The wind has shaken.*
Seeds blow.	*Seeds blew.*	*Seeds have blown.*

Repeat these sentences aloud. Add other words to them; as, *I have eaten a peach.* Listen to the language you hear at home and on the playground, noticing whether these words are correctly used. Do you use them correctly?

— 42 —

HOW A POET PAINTS COMMON THINGS

Dandelions

Upon a showery night and still,
  Without a sound of warning,
A trooper band surprised the hill,
  And held it in the morning.
We were not waked by bugle notes,
  No cheer our dreams invaded,
And yet, at dawn, their yellow coats
  On the green slopes paraded.

We careless folk the deed forgot;
  Till one day, idly walking,
We marked upon the selfsame spot
  A crowd of veterans talking.
They shook their trembling heads and gray
  With pride and noiseless laughter;
When, well-a-day! they blew away,
  And ne'er were heard of after!

—Helen Gray Cone.

Read this poem silently. What was the "trooper band"? What does it mean, *to surprise and hold a hill?* How are soldiers wakened in the morning? What is the *dawn?* Can you picture to yourself how this parade looked?

Who are *veterans?* What made these veterans shake their heads? What blew them away? *Read the little poem aloud.*

Oral Exercise. — *Imagine that you are a veteran dandelion blown away by the wind.* Where did the wind find you growing? Where did it take you? Where did you take root? When did you parade again in your yellow coat?

Written Exercise. — *Tell your story in writing. Illustrate it, if you can.*

— 43 —

AN EXERCISE IN STORY MAKING

Bobby and Baby

A fine winter day — Bobby's new sled — Baby wants a ride — big box tied on for Baby.

Off they go — a quick turn — Bobby's load lighter — box found — Baby safe — home again!

What is sketched above really happened. *Tell the story in your own words. Write your story.*

— 44 —

REVIEW

In each of these sentences fill in the proper word: —

1. *Saw, seen:* He — the procession. Have you — it?
2. *Ate, eaten:* I — breakfast at eight. Have you — yet?
3. *Run, ran:* He — like a deer. Have you ever — so?
4. *Gave, given:* Has he — a cent? I — one.
5. *Threw, thrown:* Who — the stone? It was — by him.
6. *Shook, shaken:* Who — the tree? He has — down the plums.

Rosenthal.

AT HOME AFTER THE FIRST VOYAGE.

— 45 —

What is the name of this picture? Who has come home? How can you tell? How does he feel about being here? How do you know? What is he doing? Who is sitting at the head of the table? How does she feel about the sailor boy's return? Who are the others in the room? Is this a happy family?

What kind of sentences do you find in this lesson? How does each sentence begin? With what mark does each close?

— 46 —

Exclamations

Look at the picture on the opposite page. Earlier in the day, when the children thought it about time for their sailor brother to arrive, they watched for him eagerly. Each one wanted to be the first to see him. Presently, one of them caught sight of him and began to shout. The others did the same, and such a noise as there was! Here is what they said:—

Hurrah! here he comes!
How tall he is!
How brown he looks!
What a big package he has!
Mother, he is here!

Read aloud what the children said. Read each sentence just as you think it was said.

Do you think the children were excited when they talked in this way? Were they pleased at their brother's return? What word makes you sure of this? Were they surprised at his looks? Were they curious about his package? How can you tell?

Remember. — The mark (!) is called an exclamation point. It is used after words or sentences that express strong feeling.

Written Exercises. — I. *Copy the sentences that express the children's feelings when they saw their brother.*

II. *Copy from your reader five sentences in which an exclamation point is used.*

— 47 —

THE STUDY OF A POEM

At evening when the lamp is lit,
Around the fire my parents sit;
They sit at home and talk and sing,
And do not play at anything.

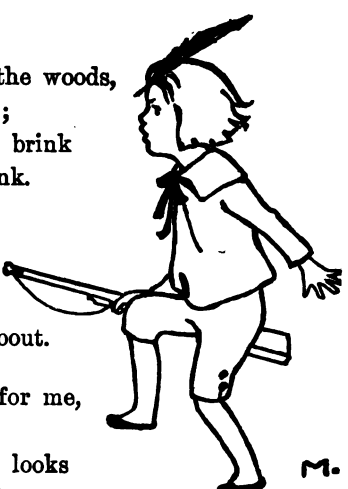
Now, with my little gun, I crawl
All in the dark along the wall,
And follow round the forest track
Away behind the sofa back.

There, in the night, where none can spy,
All in my hunter's camp I lie,
And play at books that I have read
Till it is time to go to bed.

These are the hills, these are the woods,
These are my starry solitudes;
And there the river by whose brink
The roaring lions come to drink.

I see the others far away
As if in firelit camp they lay,
And I, like to an Indian scout,
Around their party prowled about.

So, when my nurse comes in for me,
Home I return across the sea,
And go to bed with backward looks
At my dear land of Story-books.



—R. L. Stevenson.

Read the poem through. It is called "The Land of Story-Books." Is that a good name? Is a real land described? What is the picture described in the first stanza? *Shut your eyes and try to see what is described in the next four stanzas.* What picture do you get from the last stanza?

What does a *scout* do? Is *prowled* a good word to use with *scout?* Why?

What do the last two lines of the poem mean?

Who wrote this poem? What other poems did he write? What do you think of this poet as a word painter? *Read the poem to some one.*

Word Study

Write in pairs the words that rhyme; thus, *lit, sit.*

Notice particularly those that rhyme but differ much in spelling; as, *me, sea.*

Home Reading.—Have you a "land of Story-books" of your own?

You should begin early to gain one and to make it a rich and beautiful country. In Storyland you are always sure of finding pleasant company, the company of favorite animal friends, of fairies and other wonder-workers, of knights and heroes, and of interesting little people like yourself.

On page 237 you will find a list of books that will furnish you with the finest "land of Story-books" any boy or girl can have. From this list choose a book to be read at home.

— 48 —

AN EXERCISE IN LISTENING

A Famous Story from the Land of Story-Books

1. Phaethon, son of Helios, was in tears. He could outdo his schoolmates in every game that boys delight to play; but he could not make his companions believe that he was really the child of Helios, the sun god. That is why his tears were flowing as he lay alone, looking at the golden chariot of his father in the descending sun.

2. Suddenly he sat up. "I will go to my father," he cried, "and ask him to let me drive his splendid chariot. When they see that I have guided it for only one day, these unkind boys shall know that I am truly the son of Helios."

3. Before dawn the next day, Phaethon reached his father's palace. There he found Helios with all the Hours of the day attending him. His chariot was ready; his horses were ready, neighing and stamping with impatience to begin the journey of the day. Throwing himself upon his knees at his father's feet, Phaethon told how cruelly his companions treated him.

4. Helios could not bear to see the boy unhappy, and readily promised to grant whatever Phaethon should ask. Alas! he little dreamed what the rash youth had in mind.

5. Phaethon, delighted at gaining his father's promise, at once begged that he might drive the golden chariot of the sun. Then Helios grew very grave. "Ah, my son, my son!" he exclaimed, "you know not what you ask! These steeds will obey no hand nor voice but mine."

6. "But, father," cried Phaethon, "did you not promise to do what I should ask?" Thus reminded, Helios gave way and Phaethon, proud and happy, took the reins.

7. What a scene followed! The fiery horses, rearing and

plunging, set off at such a pace and followed such a course that, presently, clouds began to smoke and mountain tops to blaze; fountains and rivers dried up; and all the earth seemed about to be destroyed.

8. Then Zeus, the Mighty, looked forth from heaven and saw that all the world was in danger. Seizing a huge thunderbolt, he hurled it at Phaethon, who, like a shooting star, fell headlong, down, down, down, until he was lost forever in the cool waters of a great river.

Stories of this kind are called **myths**. Myths show how the people of long ago tried to explain what they saw in the great world of nature about them.

In the "land of Story-books" you will find many myths. You will enjoy the Greek myths told by Nathaniel Hawthorne in "A Wonder-Book" and "Tanglewood Tales," and the "Norse Stories, Retold from the Eddas" by Hamilton Wright Mabie.

Oral Exercise. — *Tell the story of Phaethon.* As it is a long story, perhaps your teacher will allow several of you to share in telling it. Here is one way to divide it among you:—

1. Phaethon in tears. Why?
2. Phaethon's plan. What was it?
3. Phaethon at the palace of Helios.
4. Phaethon gains the promise of Helios.
5. Phaethon's request. What did Helios say about it?
6. Phaethon reminds Helios of his promise.
7. Phaethon in the chariot. The scene that followed.
8. Zeus, and the fate of Phaethon.

— 49 —

TITLES OF PERSONS

Read this note; then tell: —

Who is Miss Clinton? Who is Jane Rockwell?

DEAR MISS CLINTON, —

We had a visitor yesterday whom the children love dearly. It was their grandfather, Captain Rockwell. After school I took the whole family to Central Park. On this account, my daughter, Polly Rockwell, did not complete her home work. Will you kindly excuse her for not having it? She has promised me to finish it for you.

Yours very truly,

Jane Rockwell.

We speak of Polly's teacher as *Miss* Clinton, of her mother as *Mrs.* Rockwell, of her father as *Mr.* Rockwell. Polly is sometimes called *Miss* Polly Rockwell, and her little brother John is called *Master* John Rockwell. Her grandfather is *Captain* Rockwell.

Study the words of the preceding paragraph that are printed in italics. Words used like these are called **titles.** With what kind of letter does each title begin? With what kind of word is each title used?

Remember. — A title used with the name of a person should begin with a capital letter.

Written Exercise. — *Copy the note carefully.*

Word Study.

To precede means to *go before.*

Preceding means *going before.*

In counting, four ***precedes*** five; **six** ***follows*** **five.**

— 50 —

ABBREVIATIONS

Notice the following on page 42 : —

Mr. is a short form used for the word *Mister.*

Mrs. is a short form used for the word *Mistress.* It is pronounced *Missis.*

Short forms of words are called **abbreviations.**

What mark is used after the above abbreviations?

Remember. — Every abbreviation should be followed by a period.

Written Exercise. — *Copy the following sentences.* Fill in the proper titles and names of the persons mentioned. Use abbreviations and initials properly in your sentences.

1. —— —— —— is my father.
2. —— —— —— is my mother.
3. —— —— —— is the principal of this school.
4. —— —— —— is my name and title.
5. When I sign my own name I do not use the title ——.

Word Study

To abbreviate means *to shorten.*

— 51 —

Names of Days and of the Months

On the next page you will find the exercise *Polly Rockwell* wrote. Is it correct in spelling? In the use of capital letters, abbreviations, and periods? Are the statements true?

Polly's Exercise

1. A week has seven days. The names of the days of the week and their abbreviations are: —

	Sunday	Sun.	
Monday	Mon.	Thursday	Thurs.
Tuesday	Tues.	Friday	Fri.
Wednesday	Wed.	Saturday	Sat.

2. A year has twelve months. The names of the months and their abbreviations are: —

January	Jan.	August	Aug.
February	Feb.	September	Sept.
March	Mar.	October	Oct.
April	Apr.	November	Nov.
	December	Dec.	

May, June, and July have no abbreviations. Their names are too short, and I think that the months themselves are too short.

3. **Rule. — The names of the days of the week and of the months of the year should begin with capital letters.**

4. The mark (:) is called a **colon**. The mark (—) is called a **dash**.

Your Exercise

I. What does *rule* mean? *Learn the rule that Polly had in her exercise. Make it over into two rules,* one for the names of days, the other for the names of months. *Copy the rules into your notebook.*

II. *Write four sentences, each containing the name of a month.* Do not use abbreviations.

III. *Copy in order the names of the days of the week and of the months of the year.*

— 52 —

THE STUDY OF A POEM

Four-Leaf Clover

I know a place where the sun is like gold,
And the cherry blooms burst with snow,
And down underneath is the loveliest nook,
Where the four-leaf clovers grow.

One leaf is for hope, and one is for faith,
And one is for love, you know,
And God put another in for luck —
If you search, you will find where they grow.

But you must have hope, and you must have faith,
You must love and be strong — and so —
If you work, if you wait, you will find the place
Where the four-leaf clovers grow.

— Ella Higginson.

Read the poem. Has clover ever made you think such beautiful thoughts as are expressed in the poem? What is the *snow* of the "cherry blooms"? What is a *nook?* How many leaves does clover commonly have? What does the poet say about each leaf? Why was another leaf added? How can you be sure of good fortune, even if you never find a four-leaf clover?

Learn the poem by heart, and take to heart the lesson of the last stanza.

— 53 —

A Lesson in Politeness

President Jefferson was a most sincere and courteous man. One day while riding with a grandson, he met an old slave who raised his cap and bowed politely. Jefferson returned the salute graciously, but his grandson took no notice of it. Turning to the boy, he said, "Thomas, do you permit a poor slave to be more of a gentleman than you are?"

Write five questions about this story. Tell the story.

Word Study

Sincere means *true, honest, without affectation.*
Courteous means *polite, well-bred.*
Salute means *a sign of respect.*
Graciously means *kindly, courteously.*

— 54 —

COMMON ABBREVIATIONS

Written Exercises. — I. *Copy the abbreviations given in this lesson. After each abbreviation write what it stands for; thus,* —

Dr.	Doctor	Ave. or Av.	Avenue
Rev.	Reverend	St.	Street, Saint
Supt.	Superintendent	A. M.	Forenoon
Jr.	Junior	P. M.	Afternoon
Sr.	Senior	R. R.	Railroad
P. O.	Post office	R. F. D.	Rural free delivery
U. S.	United States	Co.	County or Company

II. *Copy from your geography the abbreviations used for your state and for other states in which you are interested; for the cardinal points.*

III. *Copy from your arithmetic ten abbreviations, and give their meaning.*

— 55 —

AN EXERCISE IN STORY MAKING

A Lost Child

Little May, aged three — follows her brother to school — lost!

Strange streets and sights — kind people — questions — "Mother's name?" "Mamma!" — ribbon with card, address — safe at home.

Before telling the story sketched above, think clearly what to say about each of the following points: —

1. How May lost her way.
2. Where she wandered.
3. What she saw.
4. Who tried to help her.
5. What questions were asked.
6. What answers she gave.
7. How her address was found.
8. How she felt when she reached home.

Tell the whole story in your best language. Do not use *and* or *then* at the beginning of sentences.

Word Study

In telling your story, if you wish to use any form of the word *see*, be sure to pick out the right one. Remember that *seen* can never be used alone; it must always go with one of these little words: *am, is, are, was, were, has, have, had, been.*

She sees.	*She saw.*	*She has seen.*
She is seen.	*She was seen.*	*She has been seen.*

***An address** tells a person's name and where he or she lives*

— 56 —

ORAL REVIEW

1. A sky rocket shoots into the air. Give an exclamation you might use on seeing it.
2. What mark is placed after exclamations?
3. What three titles of respect are used most commonly?
4. Which of these belongs to your mother? Your teacher?
5. Use the titles *doctor, general, superintendent, reverend,* with names of persons whom you know or know about.
6. What are short forms of words called? Give five.
7. What mark should follow all such forms?
8. Which names of months are not abbreviated?
9. What are the abbreviations of these words: *street, avenue, county; the name of your state, of your country?*

— 57 —

A BEAUTIFUL WORD-PICTURE

October turned my maple's leaves to gold;
The most are gone now; here and there one lingers:
Soon these will slip from out the twigs' weak hold,
Like coins between a dying miser's fingers.

— THOMAS BAILEY ALDRICH.

Of what season are these lines a word-picture? What is it *to linger?* What are *coins?* How much does a *miser* love his gold?

Notice the mark at the close of the first line. The mark (;) is called a **semicolon**. It is used instead of a period to show that the word-picture is not complete.

Oral Exercise. — What do you like about the fall of the year? *Think of these two names,* fall, spring! *Express the thoughts which they bring to your mind.*

— 58 —

A STORY TO BE READ AND TOLD

Read this fable of "The Miser's Gold" silently: —

A miser had a great box of gold which he hid at the foot of a tree in his garden. Every little while he stole away to this spot, dug up the box, and let the shining coins slip through his fingers back into the box. Nothing in the whole world gave him so much delight as the sight and the sound and the feeling of his treasure. One day when he came as usual to feast his eyes upon the gold, he found — nothing but a hole in the ground. He tore his hair and cried out so loudly that all his neighbors came running to see what the matter was. When they learned what had happened, one of them brought him a stone from his field, saying, "There, bury that! It will do as well to look at as the gold you never used."

Tell the story. Read it aloud. Did you omit any fact in telling the story? *If so, tell it a second time.*

Word Study

Repeat these words: —

He hides.	*He hid.*	*He has hidden.*
He steals.	*He stole.*	*He has stolen.*
He digs.	*He dug.*	*He has dug.*

Pronounce, *whole, hole;* notice that the words are the same in sound, but differ in spelling and meaning. Write words that have the same sound but differ in spelling and meaning from the following: *through, so, sight, one, all, eye, hair, there, bury, him, to, see, great, but.*

Use the above words in sentences.

— 59 —

HOW TO SHOW OWNERSHIP

Study these sentences: —

1. The miser's gold was stolen.
2. A neighbor's stone was given him.

In complete sentences, write on the blackboard answers to these questions: —

Who owned the gold? Who owned the stone?

Your answers tell the name of the owner in each case, but it takes the whole sentence to tell the **fact of ownership**; the words, *miser* and *neighbor*, alone do not show it.

Now, in complete sentences, *answer the following questions* which ask about the same thing: —

Whose gold was stolen? Whose stone was given?

In answering these questions you not only give the owner's name, but you add **'s**; thus, **miser's, neighbor's.** The mark (') is called an **apostrophe.** The apostrophe (') and (s) at the end of these words show **ownership or possession.**

Written Exercise. — *Copy the numbered sentences.*

— 60 —

A LESSON FOR PRACTICE

Words ending in 's

I. *Study the following sentences to find the words that show ownership.* To understand their meaning

better, ask yourself such questions as this: *Whose ball has rolled into the gutter?*

1. Ben's ball has rolled into the gutter.
2. It is Ned's turn to play.
3. George's lessons are keeping him at home.
4. Is this Dick's bat?
5. There goes the ball over Mr. Johnson's fence!

How is ownership or possession shown in the preceding sentences?

II. *Show the use of* 's *in sentences as follows:* —

1. About a book, naming the person who owns it.
2. About a knife, naming whose it is.
3. About a pencil, naming the person to whom it belongs.
4. About a piano, showing that your mother is its owner.

— 61 —

A BIRD'S NEST

Here are some lines from an old, old poem. *Read and talk about them:* —

Behold a bird's nest,
Mark it well, within, without!
No tool had he that wrought, no knife to cut;
No nail to fix; no bodkin to insert;
No glue to join; his little beak was all;
And yet how neatly finished!

What old-fashioned words occur in the lines? Look about for a vacant nest. Is it well built? *Describe it in your own words.*

Lobrichon.

THE PROMISED LAND.

— 62 —

THE STUDY OF A PICTURE

What is the name of the charming picture on page 52? Why do you think the artist chose such a name? What is the season of the year?

Where are the children? What are they doing? Do they like what they see? Which children are nearest to the pane? How can you tell? Can you learn what language these little ones are using?

De Jouets are French words. They mean *toys.*

Which are more interested in the toys, the older children or the younger ones?

What other persons do you see in the picture? What are they doing? Why are they not looking into the toy shop?

— 63 —

EXERCISE IN DESCRIPTION

There are little children who have never seen a toy shop, nor a picture, nor even the light of day. They are blind. Imagine that you are giving such a little child a description of the picture, "The Promised Land." Can you make the little one see in its mind what you see in the picture? Can you make it like the picture as much as you do? *Tell about:* —

1. The name.
2. The time.
3. The place.
4. The toys and the people.
5. How the artist feels about children.
6. How you feel about the picture.

— 64 —

WORD STUDY

I. *Look at "The Promised Land." Repeat aloud:*

The toy stands. The toys stand.

II. *From the following sentences read aloud those that tell about a single object in the picture:* —

1. The girl presses her face against the 'pane.
2. The girls press their faces against the pane.
3. The man walks.
4. The men walk.
5. The woman passes.
6. The women pass.

III. Which of the above sentences tell about more than one object in the picture? *Read them aloud.*

IV. *Fill the blanks in the following sentences:* —

1. The girl —— French.
2. The girls —— French.
3. She —— English, too.
4. We —— English.
5. The child —— the toys.
6. The children —— the toys.

— 65 —

PARAGRAPH WRITING

Write a paragraph about Christmas gifts. Choose one of the following groups of words to guide you.

I. To whom did you give a Christmas present? What was it? Why did you choose to give this particular thing? How did the person to whom you gave it feel about receiving it?

II. Tell what your favorite toy is; whether it is a Christmas gift; how it looks; what it does; what care you take of it; what you are going to do with it in the future.

— 66 —

A STORY TO BE READ AND TOLD

The King and the Cakes

Many, many years ago, there lived in England a king so wise and brave and good that he was called King Alfred the Great. Although a king, he had many trials to bear.

Once, when hard pressed by the Danes, the English king sought shelter in the hut of a cowherd. The man's wife did not know the king. Being obliged to leave the house, she asked him to watch some cakes that were baking for supper. This the king readily agreed to do, but no sooner had she gone than Alfred forgot all about the cakes and everything else except the troubles of his country.

Presently the woman returned and found her cakes all burnt to a crisp! She scolded the king soundly, you may be sure, but he said never a word in reply. Only to himself he said, "How can I be trusted to rule a kingdom wisely, when I cannot even keep cakes from burning?"

Read the story silently.

Tell it orally or in writing, as your teacher directs.

Find England on the map of Europe.

How did the Danes reach England from their country?

Word Study

To seek means *to try to find. He seeks. He sought.*

Readily means *quickly, promptly.*

To direct means *to order how something is to be done.*

— 67 —

MENTAL PICTURING — DATES

December 21, 1620! This is a date for all young Americans to learn and to remember. What picture does it bring to your mind? Does it make you see a cold, gray sky; dark, wind-swept waters; the good ship *Mayflower*, with its brave company of true-hearted Pilgrims?

Read the preceding sentences. What do they mean? What date is mentioned in them? In this date a **month**, a **day of the month**, and a **year** are named.

The mark (,) is called a **comma**. How is it used in the date?

Oral Exercise. — What pictures do these dates bring to your mind? *Tell about any that you can.*

Oct. 12, 1492; July 4, 1776; Dec. 25, 1776.

Written Exercises. — I. *Copy exactly the dates given above.* Do not forget the periods following abbreviations, nor the commas separating the day of the month from the year named in each date.

II. *Supply the proper punctuation marks:* —

April 16 1910	Aug 19 1906	Sept 20 1919	July 4 1909
Feb 22 1732	Feb 12 1807	Feb 27 1809	Feb 14 1908

III. *Write the dates of* — Washington's Birthday this year; last Fourth of July; next Christmas; next New Year's Day; Arbor Day this year. With what kind of letter does the name of each holiday begin?

Remember. — The names of holidays, like Christmas and Arbor Day, should begin with capital letters.

IV. *Copy the names of all the holidays you can remember.* Which one do you like best? Why?

— 68 —

AN EXERCISE IN OBSERVATION

Punctuation Marks

I. *Study the paragraph given at the beginning of Lesson* 67, *as follows:* —

How many interrogation points do you find? How many periods? How many exclamation points? How many commas are used?

It is often convenient to speak of these marks together, calling them **punctuation marks.**

The period(.), the interrogation point (?), the exclamation point (!), the comma (,), and the semicolon (;) are the punctuation marks used most frequently.

Perhaps your teacher will kindly write on the blackboard the paragraph you have studied, but without using capital letters or punctuation marks. You will then learn how difficult it is to get or to give the meaning of it, although the paragraph is not new to you.

Written Exercise. — *Copy the punctuation marks named in this lesson. After each mark write its correct name.*

— 69 —

AN EXERCISE IN OBSERVATION

Contractions

There's a good time coming, boys.

There's is a short way of writing *There is.* Two words have been put together to make one word by dropping out the letter *i.* The **apostrophe** (') shows that something is omitted. Words like *there's* are called **contractions.** They should always be written with an apostrophe to show where the missing letter or letters belong.

You use contractions constantly in talking to one another. You also find them in poetry because they make language more lively.

Remember. — An apostrophe should be used in contractions to show that letters are omitted.

Oral Exercises. — *Read aloud the following sentences. Explain the contractions used in them.* Do you find many old friends among them?

I. 1. Who's there?
2. What's the matter?
3. It's a shame.
4. Here's my new gown.
5. All's well.
6. He's a jolly good fellow.
7. That's all nonsense.
8. How's your brother?
9. Where's my knife?
10. There's nothing like the rose.

Example: *Who's* means *who is.*

II. 1. We're hungry. 2. You're tired. 3. They're too slow.

Example: *We're* means *we are.*

III. 1. I'll not go. 3. He'll come. 5. We'll run.
2. You'll be sorry. 4. She'll stay. 6. They'll play.

Example: *I'll* means *I shall* or *I will.*

IV. 1. I've eaten my cake. 3. We've shaken the tree.
2. You've seen me. 4. They've written the words.

Example: *I've* means *I have.*

V. 1. Can't you see? 5. Didn't you hear?
2. Isn't he here? 6. Wouldn't she sing?
3. Mustn't you go? 7. Couldn't you sleep?
4. Haven't you gone? 8. Shouldn't we rise?

Example: *Can't* means *can not.*

VI. 1. 'Tis summer. 3. 'Twas a famous victory.
2. 'Twill be cold to-night. 4. 'Twould be wrong.

Example: *'Tis* means *it is.*

VII. I'd like to go if you'd be willing to take me.

Example: *I'd* means *I would* or *I had.*

VIII. 1. *E'er* means *ever; ne'er* means *never.*
2. *O'er* means *over; 'tisn't* means *it is not.*

— 70 —

A LESSON FOR PRACTICE

Written Exercises. — I. *Copy sentences from each group given in Lesson* 69, *as your teacher directs.*

II. *Write ten sentences from dictation.*

III. *Write sentences of your own, using such contractions as your teacher directs.*

IV. *Make a list of ten contractions and the words from which they are formed.*

V. *In the poem on page* 30 *find the contractions used. Explain each one.*

— 71 —

A LESSON ON CONTRACTIONS

Study carefully the contractions in these sentences: —

1. You're not going yet, are you?
2. You've had a good time, haven't you?
3. I'm not ready to go.
4. Don't you want to stay?
5. Doesn't your mother know where you are?

You're not means *you are not.*

Haven't you means *have not you.*

Are and *have* are proper words to use with *you.*

I'm not means *I am not.* What word do many children and some grown-up people use when they ought to say *am not, is not, are not,* or *have not?* Be on your guard that this troublesome word *ain't* doesn't slip from your tongue.

Don't means *do not. I, you, we, they,* or *words naming more than one person or thing* may be used with the word *don't;* thus, —

6. I don't care.
7. You don't paint.
8. We don't steal.
9. They don't lie.
10. Men don't fly.
11. Boys don't like dolls.

Doesn't means *does not. He, she, it,* or *words naming one person or thing* may be used with the word *doesn't;* thus, —

12. He doesn't dance.
13. She doesn't swim.
14. It doesn't snow.
15. The girl doesn't skate.
16. The boy doesn't cook.
17. The baby doesn't walk.

Oral Exercises. — *Repeat aloud the numbered sentences. Review this lesson often.*

Written Exercises. — I. *Copy the numbered sentences.* Write as many as your teacher directs.

II. *Write sentences of your own, using correctly the words* am not, is not, are not, do not, does not.

III. *Write your sentences a second time, using contractions in place of the words given in Exercise II.*

— 72 —

The Ant and the Grasshopper

In a field one summer's day, a grasshopper was gayly chirping and singing. An ant passed by on his way home, carrying with great toil a grain of corn.

"Good day, Friend Ant," cried the grasshoper, "come sing and dance with me instead of working there like a slave."

"No, indeed," said the ant, "I must lay up food for the winter when the fields will be covered with snow. I think you'd better do the same thing."

"Nonsense," said the grasshopper, "what's the use of bothering about winter? I've plenty of food now, and that's all I care about." Away skipped the grasshopper, but the ant kept patiently at work.

When winter came the ant had plenty to eat. The foolish grasshopper, alas! found too late that chirping and singing do not fill the nest with food.

Study this fable to learn the following points: —

Who were in the field; what they said to each other; what each did, and what the result was.

Explain the contractions used in the fable.

— 73 —

ADDING TO A STORY

I. *Picture to yourself the grasshopper in summer.* What was she doing? How did she feel? To whom did she talk? What did she say?

Picture to yourself the grasshopper in winter. How did she feel? What did she do? To whom could she go for help? What could she say?

II. *Tell the fable, "The Ant and the Grasshopper," adding any interesting thoughts gained in this lesson.*

Word Study

She sings now.	*She sang then.*	*She has sung all summer.*
He lays up food.	*He laid up food.*	*He has laid up much.*
He does hard work.	*She did no work.*	*She has done nothing.*

Repeat these sentences aloud. Write others like them.

— 74 —

A STORY FROM A NEWSPAPER

"Lie still, little brother, I won't hurt you," said Mildred Mason, a bright little girl just seven years old. So saying, she pulled her baby brother down upon a heavy rug and quickly rolled him up in it.

This happened yesterday morning before the two children were dressed. The little boy, running too near the grate, had set his nightgown afire. His brave sister saw his danger and knew what to do to help him. By her prompt action she smothered the flames and so saved her brother's life.

Tell the story in your own words. Show what the little girl did. Think of a good name for the story.

— 75 —

AN ACTION LESSON

Lie; Lay; Lain

In Lesson 74, what did the little heroine tell her brother to do? *Study the following:* —

1. The book *lies* on the table now.
2. The book *lay* on the table yesterday.
3. The book *has lain* on the table for a month.

Repeat these sentences aloud. Make other sentences like them about objects you can handle. If possible, make each sentence "true." Thus, —

Have a pen and a pencil together on your desk. Pointing to the pen, say, "The pen *lies* on the desk." Have some one take the pen away; then say, "The pen *lay* here on the desk beside the pencil." While the pencil is still on the desk, say, "The pencil *has lain* on the desk longer than the pen."

Written Exercises. — *Fill the blanks in the following sentences with the proper word,* lie, lay, lain: —

1. The stalk now —— flat on the ground.
2. I am sure it —— there when I came through the garden last night.
3. Could it have —— there all day yesterday?
4. I am tired of seeing that paper on the floor. It has —— there all the morning.
5. The poor boy was all tired out. He —— down before it grew dark, and fell fast asleep.

— 76 —

ORAL REVIEW

1. What did Hiawatha call the birds? The beasts? Explain the use of the *'s* in your answers.

2. How should names of holidays begin?

3. What is told in a date? Give the date of your birthday.

4. Explain these contractions: *you're, it's, we'll, they've.*

5. Give correct contractions of the following: *We are, is not, cannot, it is, I have.*

Fill in the proper contractions: —

6. *Don't, doesn't:* The baby —— cry often. —— you like to take care of him?

7. *I'm not, aren't; haven't:* —— you ready? —— going to wait. —— you found your hat?

Fill in the proper words: —

8. *Sang, sung:* Have you ——? We —— yesterday.

9. *Did, done:* He —— well. Could you have —— better?

10. *Lies, lay, lain:* The baby —— on the cold floor, so I put him on your bed. He has —— there asleep a long time. How still he —— now!

— 77 —

A POEM TO BE LEARNED BY HEART

Sweet and Low

Sweet and low, sweet and low,
  Wind of the western sea,
Low, low, breathe and blow,
  Wind of the western sea!
Over the rolling waters go,
  Come from the dying moon, and blow,
Blow him again to me;
  While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest, on mother's breast,
Father will come to thee soon;
Father will come to his babe in the nest,
Silver sails all out of the west
Under the silver moon;
Sleep, my little one, sleep, my pretty one, sleep.
— ALFRED, LORD TENNYSON.

Listen as your teacher reads this charming poem. How like a song it sounds! The words seem to keep time with the mother as she rocks the baby she loves so tenderly. The poem is called a *lullaby*, which means a song to quiet or lull babies to sleep.

— 78 —

HOME READING — LULLABIES

Many great poets have had their hearts stirred by the sight of a mother rocking her baby, and have, like Lord Tennyson, put their feeling into words. "Whatever dangers lurk without, baby is safe in mother's arms," say their songs, and so also says the pretty picture on the next page.

Perhaps your mother or your teacher will read other lullabies to you that you may come to know the soft, singing, soothing sound of these songs. Here is a list of the best ones in English that you can understand: —

Japanese Lullaby. — Eugene Field.
Dutch Lullaby. — Eugene Field.

Norse Lullaby. — Eugene Field.
Sleep, Baby, Sleep. — German Cradle Song.
Lullaby of an Infant Chief. — Sir Walter Scott.
Hush! The Waves are Rolling In. — Old Gælic Lullaby.
Rock-a-by, Lullaby. — J. G. Holland.

Some people would add Shakespeare's *Lullaby for the Fairy Queen, Titania,* in "A Midsummer-Night's Dream" as the best of them all. Here it is:—

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.

Philomel, with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby!
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offense.

Philomel, with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby!
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby

— 79 —

AN EXERCISE IN CAREFUL OBSERVATION

The Person Addressed

Look at the picture on page 28. The schoolmaster is speaking to the two little ones and to the boy standing on the seat. This is what he says: —

1. What have you been doing, Tom?
2. Maggie, stop crying.
3. Sit down, James, and study your lesson.

Read aloud what the schoolmaster says. Whom does he address in the first sentence? In the second sentence? In the last sentence? How is the name separated from the rest of the sentence in each case?

Remember. — The name of a person addressed is separated from the rest of the sentence by a comma or commas.

I. **Exercises.** — *Write from dictation the numbered sentences.*

II. In the following sentences which word names the person or thing addressed? How should commas be used in these sentences? *Copy them. Place commas where they are needed:* —

1. Sleep my little one sleep.
2. Little boy blue come blow your horn.
3. Listen my children and you shall hear the story.
4. Polly put the kettle on.

III. *Address a pupil near you,* asking him to give you a pencil.

Address the girls in the class, asking them a question about the weather.

Address the boys, making the statement that school is to close early.

Word Study

To address means *to speak to.*
The person addressed means *the person spoken to.*

— 80 —

AN EXERCISE IN SILENT READING

The Tortoise and the Ducks

Read this fable silently to find out who the actors were, what happened to each one, why it happened, and how it ended. Picture to yourself the strange sight which the villagers saw.

A tortoise once lived in a pond with some wild ducks. They grew very fond of one another and spent many happy years together. At length there came so dry a season that all the water disappeared from the pond, and the ducks had to find a new home.

When the ducks went to the tortoise to say good-by to him, he scolded them harshly. "We are sorry to leave you," replied the ducks, "but, as you cannot fly, there is nothing else for us to do, unless you agree to this plan. If you promise not to speak one word on the way, we will carry you with us. Remember, if you open your mouth, it will be your death."

"Do not fear," said the tortoise, "I will obey your commands." The ducks, thereupon, gave the tortoise a little stick. They told him to hold it by the middle, fast in his mouth. Taking the stick by each end, they carried him safely along. Presently they flew over a village. The villagers, astonished at the strange sight, began to shout. This made the tortoise very angry and he determined to scold them roundly. Alas! as

soon as he opened his mouth, he let go the stick, and so fell to the ground and was killed.

Word Study

The ducks fly.	*The ducks flew.*	*The ducks have flown.*
The tortoise falls.	*The tortoise fell.*	*The tortoise has fallen.*
They grow.	*They grew.*	*They have grown.*
They spend.	*They spent.*	*They have spent.*

Repeat these sentences. Copy and add to them.

— 81 —

A CLASS EXERCISE IN STORY MAKING

An Unexpected Bath

I. Boy, aged ten — girl, aged seven — on bank of stream. Boy, fishing rod in hand — girl, hat tied under chin, playing and watching cork dance in water — talking.

II. A nibble, a bite — girl springs for pole — slips — boy catches hat — strings break — down! Seizes dress — saved!

Does the sketch given above hint to you what happened? In class, with your teacher's help, *tell the whole story. Write it,* arranging it in two paragraphs as shown above.

Word Study

1.	*They sit.*	*They sat.*	*They have sat.*
2.	*She springs.*	*She sprang.*	*She has sprung.*
3.	*He catches.*	*He caught.*	*He has caught.*
4.	*The string breaks.*	*The string broke.*	*The string has broken.*
5.	*She sinks.*	*She sank.*	*She has sunk.*

Make the sentences more interesting by adding to them.

— 82 —

A SONG TO BE LEARNED BY HEART

Learn this beautiful song: —

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven —
All's right with the world!

— (From "Pippa Passes") ROBERT BROWNING.

Who wrote the song? Do you think that the poet was happy when he wrote it? Was Pippa, the little Italian girl, happy when she sang it?

What season of the year does the song describe? What time of the day? What hour of the morning? What gives beauty to the *hillside?* How does the *lark* share in the joy of a spring morning? How does the lark add to it? How does even the *snail* share in it? Who reigns over all? How does He keep the world?

Say the song over and over until it has sung itself into your very heart.

Sometime, *copy Pippa's song* into a notebook in which you write things that you care to keep. So beautiful a song should be written neatly and correctly.

— 83 —

THE STUDY OF A PICTURE

Study this interesting picture until you have, in your mind, a picture of what the artist saw in the real landscape, and can almost hear what he heard.

Ruysdael.

LANDSCAPE WITH MILL.

I. The point of land on which the mill stands, its irregular shore, the gentle slope, the trees, the houses, the mill towering over all; colors in the real landscape.

II. The mill — a giant in size, its great creaking arms.

III. The water lapping the shore. IV. The sky.

— 84 —

A CLASS EXERCISE IN DESCRIPTION

With your teacher's help, *make a plan to guide you in writing a description of the picture on page* 71.

Remember that in describing a thing, you try to make some one else see it exactly as it appears to you.

Home Reading. — Many poems and stories will gain in meaning for you because you have studied the picture. Here are some you will find worth reading at home: —

The Leak in the Dike. — Phœbe Cary.
Nightfall in Dordrecht. — Eugene Field.
The Windmill. — Henry W. Longfellow.
Hans Brinker. — Mary Mapes Dodge.
The Land of Pluck. — Mary Mapes Dodge.

If you read any of these, tell about them in class. Perhaps your account will interest the other pupils so much that they will feel like reading what you did.

— 85 —

Gellert

A great nobleman of Wales once owned a fine dog, which was the favorite playmate of his infant son and often watched beside his cradle. One day the father, returning from the hunt, was horrified to find the child's room in great confusion and the cradle empty. Near by stood the dog, his mouth stained with blood. Without waiting to learn the truth, the father drew his sword and slew the dog.

At that instant a faint cry was heard. There, behind the

cradle, was the little one, quite safe from harm, but beside him lay the body of a huge wolf.

Great was the nobleman's sorrow for his hasty deed. The unhappy man could not bring the dog back to life, but he built a great monument to his child's faithful defender, and gave the dog's name, Gellert, to the place where it stands.

Silent Study. — Why did the nobleman slay the dog? What discovery did he make? What effect did his hasty action have upon the nobleman?

Written Exercise. — *Write the story,* dividing it into three paragraphs as follows: 1. *The nobleman's sad mistake.* 2. *His discovery of the mistake.* 3. *His feeling and action because of it.*

Word Study

What words can you use instead of the following?—

infant horrified slew faint hasty defender huge harm

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ORAL REVIEW

1. What is meant by the person addressed?
2. Tell who is addressed in the following:—

We must leave you, Friend Tortoise.

Fill in commas in these sentences:—

3. *Now baby will you be good?* 4. *Howard come here!*

Fill in the proper words:—

5. *Sit, sat:* The children —— there now. They have —— ten minutes without stirring.

6. *Broke, broken:* Have they —— your doll? Who —— it?

7. *Sprang, sprung:* The cat —— at the bird. Has she ever —— at it before?

8. *Catch, caught:* Oh, I hope she didn't —— it! There, she has —— it now! Too bad!

— 87 —

AN EXERCISE IN OBSERVATION

Quotation Marks

Study these sentences: —

1. "Read that story again," said George.
2. "Which one do you mean?" asked Edna.
3. "I mean the one about Gellert," replied George.
4. "What a faithful dog he was!" exclaimed Edna.

These sentences tell exactly what two children said to each other. What were the children's names? Who spoke first? *Repeat exactly what he said.* When you repeat what some one says, you **quote** his words. The exact words repeated are called a direct **quotation.** *Notice these marks* (" ") *before and after the words that George said.*

The marks (" ") are called **quotation marks.** They **inclose** or shut in a quotation.

Quote what Edna asked; what marks inclose this question? *Copy the quotation,* writing it on the blackboard that all may see it.

Quote what George replied; copy the quotation.

Quote what Edna exclaimed; copy this quotation.

Remember.—The marks (" ") are called quotation marks. Quotation marks should be used whenever we write the exact words of another.

Written Exercise. — *Write from dictation the sentences given for study.*

— 88 —

A STORY TO BE TOLD EXACTLY

Peggy, a pretty milkmaid, was carrying a pail of milk on her head. As she tripped along, she was busily thinking of all the fine things she would buy when she had sold the milk. Said she, "I'll buy some eggs. They'll soon hatch out into fine chicks. These I'll sell at a good price, and then I'll buy myself the prettiest gown and hat in the village. The next time I go to market all the young men will come out to meet me! Reuben Allen will see them come. How jealous he will be! But I'll not care, **not I!** I'll just toss my head, so!" As she thought of Reuben, she tossed her head and down fell the pail to the ground.

When poor Peggy's mistress heard what had happened, she said, "Ah, foolish girl, don't count your chickens before they are hatched!"

Read the story. Picture Peggy tripping along, pail on head — Peggy thinking busily, what? — Peggy's fancied meeting with Reuben, what happened? — Peggy with her mistress, what did the latter say? Do quotation marks help you to understand the story?

Oral Exercise.— *Tell the story from beginning to end.*

Written Exercise. — *Copy the story.* Pay strict attention to capital letters, punctuation marks, contractions, and quotation marks.

Word Study

Peggy thinks.	*Peggy thought.*	*Peggy has thought.*
Peggy buys.	*Peggy bought.*	*Peggy has bought.*
Peggy hears.	*Peggy heard.*	*Peggy has heard.*

Add to these sentences to make them more interesting.

— 89 —

Tell how quotation marks help you to understand and enjoy the following poem: —

The Tree

The Tree's early leaf buds were bursting their brown;
"Shall I take them away?" said the Frost, sweeping down.
"No, leave them alone
Till the blossoms have grown,"
Prayed the Tree, while he trembled from rootlet to crown.

The Tree bore his blossoms, and all the birds sung;
"Shall I take them away?" said the Wind, as he swung.
"No, leave them alone
Till the berries have grown,"
Said the Tree, while his leaflets quivering hung.

The Tree bore his fruit in the midsummer glow:
Said the girl, "May I gather thy berries now?"
"Yes, all thou canst see:
Take them; all are for thee,"
Said the Tree, while he bent down his laden boughs low.

— BJÖRNSON.

— 90 —

AN EXERCISE IN READING AND OBSERVATION

How Quotations Begin

Read the following inspiring words. They were expressed by persons whose lives were as noble as their thoughts. Learn the meaning of each quotation:—

1. Sir Philip Sidney said, "They are never alone that are accompanied with noble thoughts."

2. James Russell Lowell wrote to a friend, "We do not know how cheap the seeds of happiness are, or we would scatter them oftener."

What words do the quotation marks inclose in the first sentence? Whose words are they? With what kind of letter does the quotation begin? What mark separates the quotation from the rest of the sentence?

Ask the same questions about the second sentence.

Remember. — The first word of every quotation should begin with a capital letter.

A quotation is usually separated from the rest of the sentence by a comma.

Written Exercises. — I. *Copy the numbered sentences.*

II. *Write them from dictation.*

III. *Ask three of your classmates a question. Write their answers on the blackboard, quoting their exact words in this form,* —

—— said, "—— —— ——."

—— replied, "—— —— ——."

—— answered, "—— —— ——."

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INSERTING QUOTATION MARKS

Harry, are you going to the ball game? asked Joe.
No, I'm not going to-day, answered Harry.
I'm sorry. It's sure to be a good game, said Joe.
Yes, I know. But there'll be another game next Saturday.
I'll go to that, said Harry, walking away.

Where should quotation marks be placed to show what each boy said in this conversation?

Written Exercise. — *Copy the sentences given for study.* Place quotation marks where they belong.

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AN EXERCISE IN OBSERVATION

Yes and No

Notice the words Yes *and* No *in the sentences given in Lesson* 91. What mark is used after each? A comma should be used after the words *Yes* and *No* in a sentence.

Sometimes *Yes* and *No* do the work of a whole sentence. In that case, they are followed by the marks with which sentences close; thus,—

Are you ready? Yes.
Is it raining? No.
Let's stay at home! No!

Written Exercises. — I. *Write five questions. Write the answers using* Yes *or* No *as parts of the answer.*

II. *Write five more questions. Write* Yes *or* No *as the whole answer of these questions.*

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A STORY TO BE READ

Cornelia was a beautiful lady who lived in Rome many years ago. She had two boys, and never did mother and sons love each other more tenderly than they. "How beautiful our mother is!" the boys would say softly, as they saw her go about the house and garden. "How fortunate I am to have two such sons!" the mother would think, as she watched them at their studies or their games.

One day a lady, dressed in the richest of silks and wearing the costliest of jewels, came to call upon Cornelia. She brought with her a casket of wonderful beauty. Presently, the lady took from the casket rare jewels of all kinds and showed them to Cornelia. The latter thought them exquisite. When the last gem had been brought out, the visitor said: "I have shown you all my jewels. Pray, where are yours?"

At this moment, Cornelia's boys returned from school and came up to greet their mother. Putting her arms about them, Cornelia said proudly: "These are my jewels. There are none more precious in Rome; no, nor in all the world!"

Read this story silently until you know it well.

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THE STUDY OF A STORY

Observation. — *Notice that the story in the last lesson consists of three paragraphs.* The beginning of each one is shown by setting the first word in from the margin, leaving a small space. This is called **indenting** the paragraph.

In copying the story on page 79, if you leave a margin at the left of your paper one inch in width, you should indent the paragraph by setting in the first word one half inch in addition, leaving a space of one inch and a half.

Whom does the first paragraph of the story describe? Who is described in the second paragraph? What is told in the last paragraph?

Cornelia's sons grew up to be brave and noble men. With such a mother to train them, you do not wonder at this, do you?

Oral Exercise. — *Tell the story without being questioned. Ask questions about the story.*

Written Exercise. — *Copy the story into a notebook, one paragraph at a time.*

Word Study

I. Repeat aloud the following:

The lady wears	*She wore*	*She has worn*
She takes	*She took*	*She has taken*
She shows	*She showed*	*She has shown*
She brings	*She brought*	*She has brought*

II. Complete the sentences by telling *what she wears*, and so on.

III. *Exquisite* means *exceedingly fine, perfect in beauty.*

Proudly here means *with a good feeling that one has something worth having.*

Use these words in sentences of your own.

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AN EXERCISE IN READING

Read the following paragraph from "The Youth of Washington." The story is told in a quaint way which makes you think that George Washington is telling it about himself. How does his language differ from that of boys of to-day? *Tell the story.*

Sham Battles and a Real Battle

In those days all the world was at war, and with us there was always the dread of Indian outbreaks. It was no wonder that I and other little fellows at Hobby's school played at soldiering. A lad named William Bustle, a fat, sturdy boy, was commander of the Indians, and in the woods we imitated the red men and the frontier farmers and passed from tree to tree throwing stones, or, in winter snowballs, with mock scalping and much pulling of hair, which was worn long. This was interfered with one winter because Bustle hit me in the eye with a snowball in which was a stone, a thing not considered fair. My mother wished Bustle punished. My father said I must take care of my own quarrels, and this I did, for, being then ten years old, and very strong, as soon as I went back to school I gave Bustle a good beating.

S. Weir Mitchell.

Word Study

Dread means *great fear.*
Outbreak means *uprising.*
Commander means *leader.*
Sturdy means *strong.*
Imitated means *acted like.*
Mock means *sham.*
Frontier means *on the border of the settled part of the country.*

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HOW TITLES OF BOOKS ARE WRITTEN

The names given to books, stories, and the like are called titles. "The Youth of Washington," "Sham Battles and a Real Battle," are titles. When titles consist of more than one word, the first word and every important word should begin with a capital letter.

When the titles of books or pictures are spoken of in writing, they are usually inclosed in quotation marks, as you see in this lesson.

Exercises. — Why are capital letters used in the following sentences? *Copy these sentences:* —

1. A French artist drew "The First Step."
2. Children like "At Home after the First Voyage."
3. Have you read "Nights with Uncle Remus"?
4. Boys, read Molly Elliot Seawell's "Little Jarvis."
5. Girls, read Louisa M. Alcott's "Little Women."

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SOME QUESTIONS ABOUT GREAT AMERICANS

Give truthful answers to these questions: —

1. Do you ever copy names of great Americans?
2. Do you often see pictures of American heroes?
3. Do you call George Washington, Benjamin Franklin, Thomas Jefferson, Abraham Lincoln, Robert E. Lee, great Americans?

Oral Exercises. — I. Of the great men named above, you may choose the one whom you admire most. *Ask questions about the one chosen, as follows:* —

1. When he was born. 2. Where he was born.
3. What he liked to do as a boy.
4. His school or his companions.
5. One service he performed for his country.

II. *Find answers to your own questions. Make up an interesting story from them.*

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A SNOWBALL FIGHT

Write a paragraph about a snowball fight. Tell:—

Whether you took part in the fight or only looked on.
Where it was. Who the leader of each side was
What the rule was about the snowballs.
How long the game lasted. Which side won.
Whether there were any accidents.
What kind of game it was (good, poor, slow, fair, unfair)

Think of other titles for your story. Can it be called "A Fine Victory" or "A Crushing Defeat"?

— 99 —

THE GOOSE WITH THE GOLDEN EGGS

A countryman went one morning to the nest of his goose. To his surprise and delight, he found an egg of pure gold. Every morning the same thing occurred, and he soon became rich by selling the eggs. As he grew rich, he grew greedy. Hoping to get at once all the gold the goose could give, he killed it and opened it only to find — nothing.

Read the fable silently. Notice the mark (—). It is called a **dash**. The dash in this case shows that what follows is unexpected. What did the countryman expect to find in the goose? What did he find? Was this unexpected? Was he served right?

Written Exercise. — *Write the fable from memory. Compare what you have written with the above story.* Which sounds better when read aloud?

— 100 —

ORAL REVIEW

1. What is the mark (—) called?
2. What are the marks (" ") called?
3. With what kind of letter should a direct quotation begin?
4. Fill in the proper marks: *Red says Be brave! White says Be pure! Blue says Be true!*

Fill in the proper words: —

5. *Wore, worn:* He has — my ring. I — his one day.
6. *Took, taken:* She has — a rose. She — one last week.
7. *Tore, torn:* A thorn — her finger. Thorns have — mine, too.

— 101 —

AN EXERCISE IN READING

Children read with great delight a little book called "Goody Two Shoes." Here are some parts of the story; *Little Margery* is *Goody Two Shoes*:—

Little Margery wanted of all things to learn to read. For this purpose she used to meet the little boys and girls as they came from school, borrow their books, and sit down and read till they returned. By this means she found that only twenty-six letters are required to spell all the words in the world; but as some of these letters are large and some small, she, with her knife, cut out of several pieces of wood ten sets of small letters and six sets of large ones. Having got an old spelling book, she made her companions set up all the words they wanted to spell, and after that she taught them to compose sentences. You know what a sentence is, my dear? *"I will be good,"* is a sentence. It is made up, as you see, of several words.

The usual manner of spelling, or carrying on the game, as they called it, was this: Suppose the word to be spelt was plum-pudding (and who can suppose a better?); the children were placed in a circle, and the first brought the letter "p," the next "l," the next "u," the next "m," and so on till the whole word was spelt; and if any one brought a wrong letter, he was to pay a fine, or play no more.

Oral Exercise. — *Tell about Goody Two Shoes. Explain the spelling game the children played. Explain your favorite game.*

— 102 —

THE ALPHABET

One morning Margery tapped at the door of a farmhouse. Tap, tap, tap.

"Who's there?"

"Only little Goody Two Shoes," answered Margery, "come to teach Billy."

Then out came the little boy, "How do, Doody Two Shoes?" said he, not able to speak plainly. Yet this little boy had learned all his letters; for she threw down the alphabet mixed together thus, — b, d, f, h, k, m, o, q, s, u, w, y, z, j, a, c, e, g, i, l, n, p, r, t, v, x, — and he picked them up, called them by their right names, and put them all in order.

Written Exercises. — I. *Write the letters as they were after Billy set them right.* The letters form the English **alphabet.** *Say the alphabet aloud.*

II. What is the initial letter of each of the following words? *Copy the words in the order of the alphabet:* —

Read, word, letter, sound, alphabet, talk, make, known, question, interrogation, period, exclamation, comma, day, year, use, gold, home, family, obey, vacation, nest, beaver, zero, Jane, Xerxes.

Have you ever heard, "I know the story from *a* to *z*"? What does that mean?

III. *Arrange in the order of the alphabet all words in the second paragraph of Lesson* 101.

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VOWELS AND CONSONANTS

Written words are made of letters; spoken words are made of sounds. The letters you write stand in place of the sounds you say. You write *A* and sound —, but no one can make a sound in print; he can only represent it.

To represent the sounds you make in speaking, there are twenty-six letters which form the English alphabet.

Some of the letters of the alphabet are like some people, they have so much to do! Poor *A* has to do the work of seven letters! How can that be? *Listen: āte, ăt, äre, a̤ll, ȧsk, cȃre, senāte.*

Not all the letters are so overworked, however. Some, like *k, p, t,* when they stand alone in a word, always have the same sound; and very little sound they have, just a breath.

To show this difference in the sound of letters, the names **vowel** and **consonant** are used. *Study this list:—*

Vowels: *a, e, i, o, u,* (*w*), (*y*).

Consonants: *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v,* (*w*), *x,* (*y*), *z.*

W is usually a *consonant,* as in *wet, swim,* but in words like *few, how,* it is a vowel.

Y is a vowel in words like *fly, baby,* and a *consonant* in words like *yet.*

No English word is without at least one vowel, but some words, like **I** and **O**, have no consonant.

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THE WORDS *A*, *AN*, AND *THE*

***Be careful in using the little words* a, an, the.**

A is used before words beginning with a **consonant sound.**

An is used before words beginning with **a vowel sound.**

In the word *the* the letter *e* is pronounced very plainly ē, when the word *the* is named alone. It is sounded less plainly (*ē*) before another word beginning with a vowel sound, and is scarcely heard before a word beginning with a consonant sound; thus, Spell the word *thē*. Pronounce *thē ēvening, the day.*

Oral Exercise. — *Read the following words aloud with the words* **the, an,** *or* **a:** —

I. arrow, bow; ear, hand; end, beginning; ice, snow; oats, barley; image, statue; ox, cow; order, signal; use, nonsense; upper, lower.

II. — early train; — good joke; — awful storm; — ugly weed; — pretty sight; — old story; — gentle lady; useful tool; — odd number; — homesick child; — unwelcome visitor; — idle fellow; — quiet room; — inky finger; — hour of pleasure; — year of plenty; — honest answer.

Written Exercise. — *Write five sentences using words given in this lesson.*

— 105 —

NICE PRONUNCIATION OF WORDS

Much of the beauty of poetry depends upon the sound of the words used. If the words are carelessly spoken, the beauty of the verse is injured. Vowels are not the only letters to be regarded in spoken words; consonants also deserve care.

Listen while your teacher reads: —

Hie Away

Hie away, hie away!
Over bank and over brae,
Where the copsewood is the greenest,
Where the fountains glisten sheenest,
Where the lady fern grows strongest,
Where the morning dew lies longest,
Where the blackcock sweetest sips it,
Where the fairy latest trips it:
Hie to haunts right seldom seen,
Lovely, lonesome, cool, and green,
Over bank and over brae,
Hie away, hie away!

— Sir Walter Scott.

Before you read the lines aloud, *practice the pronunciation of these words:* —

Brae rhymes with way. Dew rhymes with few.

fern	greenest	strongest	sweetest	sips it
haunts	sheenest	longest	latest	trips it

— 106 —

HOME READING

Perhaps some one will read to you a bit of talk between the sprite Puck and the Fairy in "A Midsummer-Night's Dream," or some other poem chosen from the list given below. Listen that your ear may be trained to hear the music in poetry.

The music is not always the same; sometimes it is slow and soothing, as in the lullaby "Sweet and Low"; sometimes it is quick and sparkling, as in "Hie Away"; sometimes it is almost harsh, but stirring, as in "Boot and Saddle." Here is a list from which to choose: —

"Hark! Hark! the Lark." — From Shakespeare's "Cymbeline."

"Under the Greenwood Tree." — From "As You Like It."

Ariel's Songs. — From "The Tempest."

Boot and Saddle. — Robert Browning.

PUCK AND THE FAIRY

Puck. How now, spirit! whither wander you?

Fairy. Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere
Swifter than the moonë's sphere;

And I serve the fairy queen,
To dew her orbs upon the green;
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours,
I must go seek some dewdrops here,
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits; I'll be gone:
Our queen and all her elves come here anon.

— 107 —

SYLLABLES

Read these words thoughtfully; say them carefully:—

1. thought	2. thoughtful	3. thoughtfulness
4. care	5. careless	6. carelessness

Spell the first word. Find the same combination of letters as a part of the second word; of the third word.

Copy in a column the words 1, 2, 3. *Underline the part that is the same in the three words.* The part underlined is a **syllable** in each word.

Study the words 4, 5, 6, *in the same way.*

The words *thought* and *care* are words of one syllable. How many syllables in the numbered words? How many in each word in this lesson?

Written Exercise. — *Copy the words of two syllables used on this page.*

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THE HYPHEN

What do the following sentences mean? —

1. One to-day is worth two to-morrows.
2. To be good is to be happy.
3. Write it on your heart that every day is the best day of the year.

Notice the word **to-day**. It is made of two parts, *to* and *day*, each of which may be used as a separate word. The mark (-) which joins them is called a **hyphen**.

The hyphen is also used to separate the syllables of words, as in the dictionary, and at the end of a line to show that part of a word is carried to the next line. **Words of one syllable cannot be divided.** The last letter written on a line must be the last letter of a **whole word**, or of a **whole syllable**.

Written Exercises. — I. *Copy from your arithmetic the names of the numbers from twenty to thirty.*

II. *Write from dictation:* —

1. A merry heart goes all the day,
   Your sad tires in a mile-a.
   — SHAKESPEARE.

2. Stay, stay at home, my heart, and rest;
   Home-keeping hearts are happiest,
   For those that wander they know not where
   Are full of trouble and full of care;
   To stay at home is best.
   — LONGFELLOW.

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THE USE OF SENTENCES. A REVIEW

Study each of the following sentences to learn whether the writer used it to **tell** something, to **ask** something, to **command** something to be done, or to **express** vividly the **feeling** of his heart: —

1. Little Ellie sits alone.
2. How beautiful is the rain!
3. The moon gives you light.
4. My heart gives you love.
5. There's no place like home!
6. Drink, pretty creature, drink.
7. Who is Silvia? What is she?
8. I once had a sweet little doll, dears.
9. What is the little one thinking about?

Written Exercise. — *Copy the sentences. Write them from dictation.* What capital letters and punctuation marks have you used in this exercise? Why have you used each one?

— 110 —

A BEAUTIFUL WORD-PICTURE

Sweet Peas

Here are sweet peas, on tiptoe for a flight:
With wings of gentle flush o'er delicate white,
And taper fingers catching at all things,
To bind them all about with tiny rings.

— JOHN KEATS.

Can you see word-pictures more plainly than when you began your study of English?

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PRACTICE IN TALKING

Bells

Think of different kinds of bells,—big bells, little bells; loud bells, soft bells. How many can you name in half a minute? Which one did you hear last? Where were you when you heard it ring? How did it sound? Why was it rung? Who rang it?

What mental pictures do you get from the following groups of words? *Select one that interests you; talk to your classmates about it.* Can you keep them interested for two minutes?

1. *A clear, cold day;* snow, white and drifted; sleigh with load of happy children; silver bells, tinkle, jingle. Where is the sleigh taking the children? What do the bells say?

2. *A busy street;* wagons, carriages, street cars, automobiles, men, women, boy with a cart crossing the street; alarm, fire bells, clang, clash. What do the bells say? What happens to the boy with the cart?

3. *A country road;* shrubs and trees growing at the roadside; donkey cart, picnic party; engine bells, warning. What does the donkey do? What does the driver do?

4. *A school yard;* a lively game, bell rings, signal. Is the game finished or given up?

5. *A birthday party;* children at table; door bell gives a merry call. Does it announce a tardy guest or another gift?

6. *Independence Hall;* July 4, 1776; tumult in the city; crowds, excitement, everybody talking, pushing; the boy, the

bellman. *"Ring! Ring! Grandpa, Ring! Oh, ring for Liberty!"* shouting and rejoicing; the silent bell.

Written Exercise. — *Write a paragraph about any one of the preceding topics.*

Word Study

To announce means *to make known.*
Warning means *giving notice.*
Tumult means *hubbub, wild excitement.*

Repeat aloud the following sentences; add to them: —
The bell rings. The bell rang. The bell has rung.
Change them to questions; thus, *Does the bell ring?*

— 112 —

TWO STANZAS OF A FINE POEM

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.

— ALFRED, LORD TENNYSON.

Commit these beautiful lines to memory. When you recite them at home, try to make your listeners hear *bells ring* and see "the wild sky," "the flying cloud," "the frosty light." Make them feel that the bells are "happy bells," and that *false* and *true* are two different things. Make the *false* go out with the old year and the *true* come in with the new.

PART II

— 113 —

LETTER WRITING

Read the following letter silently : —

SUMNER, MAINE,
June 30, 1906.

DEAR MOTHER, —

Here I am at grandfather's, safe and sound, but tired after the long ride in the cars. Uncle Tom came to meet me at the station. I knew him at once from the picture we have at home. Grandfather has told me that I must write to you to-night. He says you will be anxious until you know that I have arrived here safely.

Mother, I am to sleep to-night in the room you had when you were a little girl! I can't think of you as a little girl like me. Grandmother says she has a box of playthings in the room, and when I take them out to-morrow I can make believe that you are there playing with them, too. Won't that be fun!

I am afraid I am getting sleepy. My pen scratches and digs holes in the paper. Grandfather says it is time for little folks to be in bed. So take my good-night kisses, dear Mother, dozens of them, for you and Father and Bessie.

Your loving daughter,

MARIAN BROWN.

Do you think Marian's mother was glad to get this letter? Where did Marian's grandfather live? When did the little girl reach her grandfather's house? When did she write this letter?

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THE PARTS OF A LETTER

Study the letter given in the last lesson. Marian began by writing the following **heading**: —

Sumner, Maine,
June 30, 1906.

She did this that her mother might know where her letter was written, and when it was written.

When she had finished the heading, she wrote the following **salutation**: *Dear Mother,* —

She did this to let her mother know that the letter was written to her, and not to *Father* or *Bessie.*

Marian was now ready to write the main part, or **body**, of her letter. She began in this way: *Here I am at grandfather's*, and wrote her message to her mother. Having done this, she concluded her letter by writing this **polite ending** that her mother might know how she felt toward her: —

Your loving daughter,

and adding this **signature** to show who wrote the letter: —

Marian Brown.

Read this lesson again. Read the letter again. Point out and name each of the parts: heading, salutation, body, polite ending, signature.

Word Study

To conclude means *to close, to end.*

— 115 —

THE HEADING OF A LETTER

The heading of a letter tells **where** and **when** the letter is written. It consists of the name of a place and a date. *Study the following examples:* —

1. 120 Beacon Street,
   Boston, Mass.,
   May 30, 1909.
2. Thomasville, Ga.,
   Dec. 25, 1908.
3. Pasadena, Calif., Feb. 22, 1907.

Find the name of the place where each letter is writ-

ten; find the date when it is written. What mark separates these two points?

Headings differ in arrangement. How many lines are there in the first heading? What does each line tell? Where are commas used? Where are periods used? *Tell why these marks are used.*

Written Exercises. — I. *Copy the headings on p.* 98.

II. *Write on the blackboard the headings you think best to use in writing letters, as follows:* —

1. At home to-day, at school next Wednesday, at your grandfather's house Thanksgiving Day of this year.

2. Louisiana, New Orleans, on the Fourth of July, year after next at 12 Lafayette Square.

3. At the Capitol in the capital of your state on the eighth day of June in any year you choose to name.

Word Study

A *capital* is a *city.* A *capitol* is a *building.*

— 116 —

THE SALUTATION OF A LETTER

366 Virginia Ave., Atlantic City, N.J.,
August 19, 1906.

Dear Jack, —

You should have heard me shout when the postman handed me your letter! I was so glad to hear from you. I knew you would tell me all about the boys at home.

Just think, I have been at Atlantic City a whole month! I have learned to swim and to row. Father bought me a boat and I go out in it every pleasant day.

I wish you were here with us. Don't you think your mother will let you come? Do ask her right away, and tell me what she says.

Your chum,
WILLIE WINKIE.

Where was this letter written? When was it written? To whom was it written? About what three points does the letter tell? Who wrote it?

The salutation in a letter **names in a polite way the person to whom** a letter is written. It consists of a word that names the person and one or more words that express feeling.

Study the salutations used in friendly letters: —

Dear Jack, —	My dear Mother, —
Dear Uncle John, —	My dear Friend, —
Dearest Sister, —	Dear Father, —
My dear Miss Brown, —	Dear Mrs. Hale, —

The first word of a salutation begins with a capital letter. A comma and dash are used after the salutation. *Study the letter on page* 96 *to learn where the salutation should be placed.*

Written Exercise. — *Copy the examples given above. Write them from dictation. On the blackboard write the proper salutation to be used as follows:* —

In a note to your teacher; to the principal of your school; to your sister or brother; to the mother of one of your playmates; to a doctor whom you know; to your dearest friend.

— 117 —

THE BODY OF A LETTER

The body of a letter is the **main part** of the letter. It is in a sense the letter itself. In the body, the writer tells his thoughts, his feelings, and his wishes, talking with his pen instead of his tongue. *Read aloud the body of the letters beginning on pages* 96 *and* 99.

The first word in the body of a letter begins with a capital and is written on the line below the salutation; thus, —

Dear Mother, —
Here I am at grandfather's.

Written Exercises. — I. *Copy the salutation and the first paragraph of the body of the letter on page* 99.

II. *On the blackboard arrange the salutation,* Dear Friend, *with one of the following sentences:* —

1. Don't you want a letter from me to-day? I ——
2. I have been promoted at last. It seems ——
3. Your last letter made us all laugh. Thank you for ——
4. Father says I may invite you to join our nutting party. I shall be so ——
5. My cousin, Lydia Landon, is coming to spend a week with me. We hope ——
6. Will you kindly send me the name of the book you ——

III. *Pick out one of the preceding sentences. Add to it so as to form the body of a short letter.*

— 118 —

KENNEBUNK BEACH, ME.,
August 11, 1904.

DEAR NED,—

I have fastened some seaweed to this paper. Shall I tell you about the pool in which I found it? Shut your eyes, dear, and try to picture it in that busy little mind of yours.

Deep down among the rocks, when the tide is low, there lies a quiet little pool. Its rocky sides are golden brown. Beautifully colored mosses, like quaint bits of delicate embroidery, make a soft covering for them. A baby starfish, half hidden by floating moss, is clinging with its five little arms tightly to the rocky wall. Perhaps it is trying to hide from its neighbor, the crab, who is traveling about the pool in the funniest fashion. How glad the mother crab must be to think that she doesn't have to buy shoes and stockings for her children! How many it would take for each one, wouldn't it? The bottom of the pool is covered with lovely shining shells. I wonder if the wee folk who dwell in them come out on moonlight nights, and sit on the lonely shore, rocking, rocking, rocking, to the music of the waves.

What do you think about it? Write, dear, and tell

Yours lovingly,

AUNT ALICE SEAVER.

Read the letter carefully. Picture the pool to yourself. What does *quaint* mean? *wee folk?* Wouldn't you like to see those described in William Allingham's poem "The Fairies"?

Down along the rocky shore
Some make their home,
They live on crispy pancakes
Of yellow tide-foam.

— 119 —

HOW TO BRING LETTERS TO A CLOSE

When the writer of a letter has said all he wishes to say in the body of his letter, he does not throw his pen aside at once, but adds a few polite words to serve as a **pleasing ending** and **signs his name,** before he puts the letter into its envelope to be mailed.

It would be just as rude to send off a letter without adding these, as it is to walk away from a person with whom you have been talking without taking leave — saying good-by — in some way.

Read the letter on page 102. *Aunt Alice* concludes it by writing this **polite ending and signature,** —

Yours lovingly,
Aunt Alice Seaver.

The ending shows her feeling for Ned.

The first word of the polite ending begins with a capital letter. A comma follows the ending.

Study the conclusion of the letters on pages 97, 100, 102. Where is the ending placed? Where is the signature written? What mark follows the signature?

Sometimes the ending shows what relation the writer is to the person to whom the letter is written. See page 97.

In the letter on page 102 the signature shows the relation. *Ned* has two aunts named *Alice*. The one who wrote this letter is named *Alice Seaver*.

Written Exercise — *Copy the following forms. Write them from dictation:* —

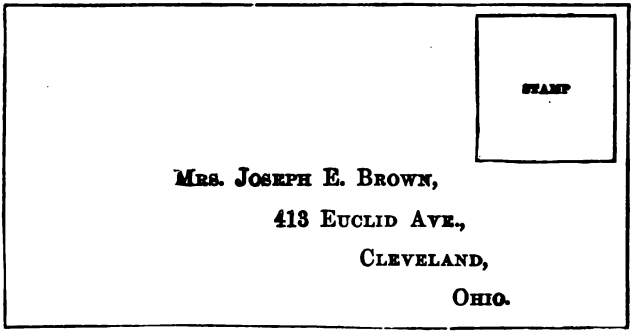
	SALUTATION	CONCLUSION
1.	Dearest Sarah, —	Your sincere friend, Marie Louise Lester.
2.	Dear Father, —	Your loving son, James Mason.
3.	My dear Father, — My darling Mother, —	Your loving little girl, Bessie.
4.	My dear Teacher, —	Sincerely yours,
5.	Dear Aunt Anna, —	Affectionately yours,

When is it proper to use the forms given above? Which ones can be used in the same letter?

— 120 —

THE ENVELOPE

When *Marian Brown* had finished the letter on page 96, she folded it neatly and placed it in an envelope with the following address: —



Copy the address given above.

What does each line of the address contain? *Explain the capital letters and punctuation.*

Where should the postage stamp be placed? What kind of stamp is used for a sealed letter to be sent from Chicago to Texas? To Canada? To Italy?

Punctuation marks are sometimes omitted at the end of lines in an address. This may be done when the last word of the line is not an abbreviation. Periods must always be used with abbreviations.

Written Exercises. — I. *Copy the following forms.* How do they differ from the form *Marian Brown* used in her letter? When is it better to use each one? Which is the better way to arrange the lines on oblong envelopes? On square envelopes?

Mr. Job Hale,
Hartford,
Ohio Co.,
Ky.

Mr. Richard Root,
Rose Hill,
P. O. Box 79. Ont.

II. *Make drawings to represent both square and oblong envelopes, and address them as follows:* —

1. To yourself at home, to your teacher at school.

2. To the Reverend Samuel Smiles at Lindell Avenue, house number 999, in St. Louis, Missouri.

3. To Doctor Maud J. Fryer, at Spring Lake in New Jersey. Her mail is put into Post Office Box 312.

4. To Edward Everett Harris, Junior, who lives at Adams in Decatur County in Indiana.

5. To Miss Alice Rose, whose home is near East Titusville, Pennsylvania, Rural Free Delivery, No. 1.

— 121 —

WHAT IS A GOOD LETTER?

Nothing that you learn in school will be of greater use to you than knowing how to write a good letter. A letter to be called good must be proper in form, correct in spelling and punctuation, neatly written and folded, and, above all, sincere and natural in thought and expression.

Before you begin to write, **be sure that you have something to say,** and then say it as simply as possible. Try to put yourself in the place of the one who is to receive your letter, and say what you think that person will be interested in knowing or hearing.

Written Exercises. — I. *Read the letter on page* 99. *Write an answer to it,* telling when the letter was received, whether Jack asked his mother for permission to go to Atlantic City, what she said, and what he was to do in consequence.

II. *Aunt Alice Seaver's letter. Prepare an answer to it.* Did you enjoy her description? If so, thank her for it. Of course, you will thank her for the letter and answer her questions. Perhaps you know a pretty spot that you can describe in your answer.

III. With your teacher's help, *prepare a class letter* to be sent to some person whose books, poems, pictures, or generosity have added to the pleasure of your life in school. Send the letter, if possible.

— 122 —

SOME LETTERS RELATING TO SCHOOL LIFE

I. *Write to your teacher.* Study the following topics to find one you really care to write about; if there is none, choose a topic of your own. Take up one topic only in each note or letter written: —

1. Ask your teacher whether she is satisfied with your work and conduct in school.

2. Ask her to explain some point in your lesson that you do not clearly understand. Be sure to tell what the point is.

3. Explain why you were tardy, or absent from school, or ask to be excused early.

4. Thank the teacher for a kindness shown you.

5. Tell which study you like best, and why you like it best.

6. Tell which study you like least, and why you do not like it.

7. Tell what you can do to help in making a school entertainment interesting and successful.

— 123 —

LETTERS TO CLASSMATES

II. *Write to an absent classmate about one of the following topics: —*

1. *A new pupil* — older than the others — knows little English — funny mistakes — knows Italian — fine in arithmetic — think he will be promoted soon — ask what can be done to make him feel at home.

2. *A new model in manual training or sewing* — material used — tools used — how your model differs from those of other pupils — how long it took you to complete it. Were you pleased with it? What are you going to do with it?

3. *Game between the fourth and fifth grade boys* — what game — when played — who won — what sort of game. Express the wish that your playmate had taken part.

— 124 —

SOME NOTES RELATING TO HOME LIFE

Children often make people happy by writing notes as directed in the following exercises: —

1. Write a note that you would be willing to put under your mother's plate before breakfast on her birthday. Tell her how much you love her, and how truly you wish to grow up to be what she wishes you to become.

2. Write a note expressing your Christmas greetings to your grandparents. The note is to go with a present.

3. Write a note to be sent with some flowers to your Aunt Emily who has been very ill, but is getting better.

4. Write a birthday greeting to one of your grandparents. Be sure to wish that he or she may live long in good health.

5. Write a note to go with a book sent to your cousin.

6. Write a note to your uncle telling when the summer vacation begins. Say that you hope to spend a part of it with him as usual. State when he may expect you and how long your mother will allow you to remain.

7. Invite your cousins to spend a Saturday with you. Tell which Saturday and what you are planning to do.

8. You are invited to a children's party. Write that it will give you pleasure to go. Thanks for the invitation.

— 125 —

SOME LETTERS RELATING TO NATURE

Little brown brother, oh! little brown brother,
Are you awake in the dark?

Perhaps your teacher will read to you Nesbit's "Baby Seed Song," or some poem from the following list, to help you in preparing these letters.

Green Things Growing. — Dinah Mulock Craik.
The Voice of Spring. — Mary Howitt.
The Bluebird. — Emily Huntington Miller.
September. — Helen Hunt Jackson.
Down to Sleep. — Helen Hunt Jackson.

I. Have you ever planted seeds in a school garden? *Tell about them in a letter to your mother.* Tell what you did and how you watched and waited for the "green things growing."

II. *Write to a friend about an autumn walk,* or *drive,* or *bicycle trip.* Tell where you went and whether you saw how "all things lie down to sleep."

III. You are in the country for the long vacation. *Write to a friend in the city about:* —

The fields, trees, brooks, sky, their sights and their sounds; the roomy houses and barns; the roads, no lights at night; the stillness of it all!

IV. You are at the sea or lake shore. *Write to your brother at home about:* —

The shore, the sand, the shells, the living creatures; the water, its appearance and sound, what you do in it.

V. You are in Vermont in the early spring. *Write about maple-sugar making. Before beginning your letter, prepare an outline.*

— 126 —

SOME LETTERS OF GENERAL INTEREST

I. *Write to a friend about going to the circus.*

Who took you or gave you the money to go — how you went — what you saw — what incidents occurred — return.

II. *Write a letter telling about one morning's sight-seeing in the great city of New York.*

Down town by elevated road — the crowds — Brooklyn Bridge — loitering about City Hall Park — statue of Nathan Hale — its meaning — busy Broadway, noise, hurry — home by subway express train.

III. You are in a city like Pittsburg, Cincinnati, or Chattanooga where inclined railways are used to take people up steep hills or mountains. *Write a letter telling about a trip on such a railway.*

Appearance of track and cars — the ascent — what you saw as the car rose — how you felt — the return.

Word Study

It rises. It rose. It has risen.

— 127 —

You are visiting the beautiful region shown in the picture. You wish to write to a friend at home in America about it. Can you make your friend see in

imagination what you see in this picture? This is the lake and these are the mountains that William Tell knew and loved. (See page 206.)

FLÜELEN.

In the body of your letter write four paragraphs using the following outline: —

I. Greetings.

II. Beautiful Flüelen — nestling where? — the lake, color — the mountains, slopes, and tops — the air.

III. The liberty-loving Swiss — William Tell.

IV. Home thoughts, and close.

— 128 —

SOME PROFITABLE EXERCISES

A Home Exercise. — In a geography, or elsewhere, find the most attractive picture you can, showing a scene in our own fair South, or among the splendid mountains of the West. *Imagine yourself there. Write a letter describing the scene, as follows:* —

I. Incidents of the journey and arrival.

II. The scene itself — landscapes, houses, people.

III. What interests you most because of its strangeness or beauty, or for some other reason.

IV. Closing thoughts and requests.

A Class Exercise. — *Read your letter in class.* Is the form correct in every particular, — *heading, salutation, body, conclusion?* Is the thought expressed in an interesting way? How can the letter be improved? *Write another letter on the same topic* to show that you have profited by the criticisms made.

An Exercise in Observation. — *Observe the words* ***South*** and ***West.*** They are used as names of places just as much as the words *Florida* or *Colorado* would be. When so used, they should begin with capital letters. *Copy:* —

The North leads in manufacturing and commerce.
The East was settled before the West.
Farms in the South are called plantations.

— 129 —

A CLASS EXERCISE IN PLANNING A LETTER

You are to write about a winter in the North, to some one who does not know what a Northern winter is like. Perhaps you will send your letter to a boy or a girl in Manila, Cuba, or Italy.

Before beginning, you should listen to at least one fine word-picture of winter to help you catch the spirit of the season, to feel it.

If your teacher is willing to write a word-picture from the following list, will you be willing to copy it into your notebook?

Talking in their Sleep. — Edith M. Thomas.

When Icicles hang by the Wall. — William Shakespeare, "Love's Labor's Lost."

Winter. — Alfred, Lord Tennyson, "The Song of the Wrens."

Snowflakes. — Henry W. Longfellow.

The Frost Spirit. — John Greenleaf Whittier.

Plan the letter in class.

— 130 —

A REAL LETTER

I. *Write a letter to a pupil in some school other than your own, giving a word-picture of your schoolroom.*

Speak of the reason why you write — the name of the school — the room — your classmates — your most interesting study or occupation. Ask about the other school; make a polite request for an answer.

Write your letter without help. Mail it.

II. *If you receive a reply, notice these points:* —

Is it interesting? Are all parts of the letter correctly written? Is the letter properly folded?

— 131 —

SOME LETTERS RELATING TO HISTORY

Imagine yourself with Columbus on his first voyage to America. Write a letter telling: —

LANDING OF COLUMBUS. *Vanderlyn*

The object of the voyage — the start from Palos — three ships.

The long voyage — the complaints of the sailors — land birds seen — a light.

The landing — the rich dresses and banners — the prayer of thanksgiving — "I claim the land in the name of the King and Queen of Spain."

The natives on shore — appearance — surprise.

— 132 —

BUSINESS LETTERS

The letters you have thus far studied and written have all been of a **friendly** or **social** kind. Children are not often asked to write others, yet it is well that you should learn something about **business** letters also. In business letters, it is of the greatest importance to express your thoughts as **clearly**, as **accurately**, and in as **few words** as possible. Everything necessary to sending the letter safely and making it plain who the writer is, must be most carefully attended to *Study the following letter:* —

BUFFALO, N.Y., July 20, 1910.

The Macmillan Company,
64–66 Fifth Ave., New York.

Gentlemen:—

Please send me as early as possible your latest catalogue of children's books. Stamps are inclosed.

Yours very truly,
SARA SMITH.

(Address) Mrs. George J. Smith,
33 E. Ember Street.

The address of the person or persons to whom the letter is sent is given in full. This is done to make sure that the letter goes to the right person.

Study the salutation. Other salutations that may be used in business letters are *Dear Sirs, Dear Sir, My dear Sirs, My dear Sir. Observe where the salutation is written, and that the marks:* — (colon and dash) *are used after it.*

Study the body of the letter; though brief, it is polite.

Study the ending. Other endings that may be used are *Very truly yours, Yours truly, Yours respectfully, Respectfully yours,* and *Very respectfully yours.*

Notice that the writer's name and address in part are given that a reply may be sent properly. Where are they written? The writer has not only signed the letter with her name, but has also given her correct title to show how she is to be addressed.

Oral Exercise. — How does your mother sign her friendly letters? What does she add to her signature in a business letter?

Written Exercises. — I. *Copy the letter given in this lesson. Write it from dictation.*

II. *Write as follows:* —

1. *A letter to a business firm* in some city, asking the price of a bicycle, a camera, or any other article which you would like to own.

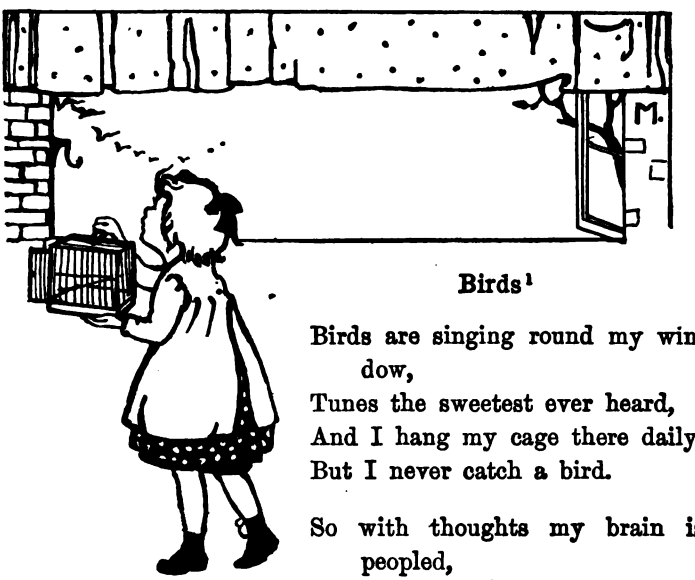
2. *A letter to a newspaper,* applying for a carrier's route. Tell your age, whether you are strong enough for the work, whether it will interfere with your school work.

3. *A letter to the editor* of the children's column in some paper or magazine, asking to have a certain story or poem printed in it.

4. *A letter to the proper firm or person,* applying for some work a boy or a girl may do during vacation.

PART III

OLD IDEAS UNDER NEW NAMES



Birds[1]

Birds are singing round my win
dow,
Tunes the sweetest ever heard,
And I hang my cage there daily,
But I never catch a bird.

So with thoughts my brain is
peopled,
And they sing there all day long:
But they will not fold their pin
ions
In the little cage of Song!

—Richard Henry Stoddard.

[1] From "The Poems of Richard Henry Stoddard." Copyright, 1880 by Charles Scribner's Sons.

— 133 —

THE LANGUAGE AND FORM OF POETRY

Read the little poem on page 117 *silently and then aloud. Commit it to memory* to help people your brain with beautiful thoughts. It is a good thing to have such thoughts *sing* there even if they "do not fold their pinions" for you in the "cage of Song" or story.

In class talk about poetry, its sound, and the kind of language used in it. If possible, repeat lines of poetry that please you because the thought is beautiful and is expressed in a beautiful way.

Written Exercise. — *Copy the poem neatly.* What is the rule about the first word of every line of poetry?

A line of poetry is called a verse. How many verses in the poem entitled "Birds"? In the poem four verses are grouped together to form a **stanza.** How many stanzas in the poem? *Show this division in copying the poem.*

Word Study

Pinions **are** ***wings.***

— 134 —

THE STUDY OF A FABLE

A man was once driving a heavy load along a very muddy road. Presently he came to a spot where the wheels sank

halfway into the mire. The more the horses tried to pull them out, the deeper they sank. At last the man threw aside his whip, knelt down and loudly prayed to Hercules, the Strong. "O Hercules, help me, help me!" he cried. But Hercules answered: "Pshaw, man, don't lie there in the mud! Get up and put your shoulder to the wheel. Don't you know that the gods help them that help themselves?"

Read the fable silently. Why is Hercules called "the Strong"? How many syllables in his name?

Notice that the whole story is told in one paragraph. How is the beginning of a paragraph shown? How is the beginning of each sentence shown? With what marks do sentences end? What do quotation marks show?

What are stories like the above called? What lesson does this story teach?

Study the word **O**. When used as a word, **O** is always a **capital letter.**

Written Exercises. — I. *Write the fable from memory.* Be careful about the points mentioned above.

II. *Write from dictation:* —

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep,
The silent stars go by.

How many verses in the above bit of poetry? What verses rhyme with each other? What words in the third verse rhyme with each other?

— 135 —

THE STUDY OF A PICTURE

I. *Look carefully at the picture,* "Plowing." The picture is a fine one, and yet how simple it is! What work is going on? Who are doing it? Where do you see the results of it? Of what use is it? Does such work have to be done in our country? Is it done in this way?

Bonheur.

PLOWING.

II. What season of the year is shown? How would the use of colors make this fact plainer to you? What colors did the artist see in the fields, hillside, sky, while painting? What changes would you see in the landscape in early spring? in October? mid-winter?

III. What words remind you of the rule for writing names of months? of seasons? of pictures?

— 136 —

Oral Description.—*Describe the picture on page* 120. Use the following outline to guide you: —

1. The subject.
2. The place.
3. The time.
4. The workers.

End the description by telling your real feeling about the picture, and what you learn from it about the artist's feeling. *Find use for these expressions*: —

1. its own name.
2. in France.
3. before the sun.
4. in patient pairs.
5. with pole and call.
6. the rude plow.
7. deep furrows.
8. rich brown.
9. upturned.

— 137 —

DECLARATIVE SENTENCES

What do these sentences state?

1. Hans Christian Andersen was a great story teller.
2. Common things made him think of delightful tales.
3. Andersen lived in Denmark.
4. For many years he was poor and friendless.
5. His stories gained friends and glory for him at last.

Each sentence given above makes a statement from which you learn a fact about Andersen or his stories. Sentences that make statements are called **declarative sentences.** What mark is used at the end of each?

Remember. — A declarative sentence is a sentence that makes a statement.

Every declarative sentence should end with a period.

Oral Exercises. — I. *Make statements about what is being done in school now.*

II. *Make two statements about each of these:* —

Atlantic Ocean, cotton, iron, wheat, steam, electricity, bananas, Christmas, Æsop, July, automobiles, walnuts.

Written Exercises. — I. *Write from dictation the sentences given for study.*

II. *Write seven statements about square measure, its uses or facts in regard to it.*

— 138 —

AN EXERCISE IN MENTAL PICTURING

Form a mind-picture of this garden in September: —

In my garden, long rows of stately hollyhocks still stand on guard. On the low trees, a few peaches show their pink and downy cheeks. The grapes are beginning to turn. Here and there I catch a gleam of purple or deep red. Do not be tempted by them! They look far better than they taste.

Why are *hollyhocks* described as being *on guard? Think of a luscious peach.* Do the words *pink* and *downy* help in making your mind-picture clear? How do grapes *turn?* What is said of their taste? Why?

Oral Exercise. — *Read the description aloud. Tell what you have read.*

Sentence Exercise. — *Select five declarative sentences.*

Word Study

Stately means *lofty, tall.* *Luscious* means *delicious*
A *description* is a *word-picture.* *Gleam* means *glimpse.*
Use the above words in sentences of your own.

— 139 —

EXERCISES IN DESCRIPTION

I. **A Garden.** — *Think of the garden you know best. Tell how it looks at this season.* Try to make your classmates see in it what you see when you play there, or peep through the fence at it. They will wish to know: —

Whose garden you are describing; where it is; how large it is; how pretty it is; what makes it a pretty garden; who takes care of it.

II. **A Window Garden.** — Have you seen the tiny window gardens that city boys and girls, who love to see "green things growing," make for themselves? Have you such a garden in your schoolroom?

Describe a window garden you have seen. Tell: —

Where you saw it; what it was made of; what grew in it; how it made the room seem indoors; how it looked out of doors; who took care of it, if you know.

III. **A Fruit Stand.** — *Describe a fruit stand. Tell:* —

Where it is; who takes care of it; what can be bought there now; the best thing to buy.

Written Exercise. — *Select a topic named above. Choose the one you know most about. Write a paragraph about it.*

Study the description on page 122 to guide you in making up and arranging the sentences of your paragraph.

— 140 —

AN EXERCISE IN STORY TELLING

Hans Christian Andersen wrote a charming fairy-tale called "Five in One Pod." In it he says: —

There were once five peas in one pod. They were green, the pod was green, the vine was green, the leaves were green, and so they thought that all the world was green — and did they not have a right to think so?

Weeks went by. The pod became yellow, and the peas, too, became yellow. "All the world is turning yellow," said they — and had they not a right to say so?

Crack! the pod burst, and all five peas rolled out into the bright sunshine. There they lay in a little child's hand.

"Just the thing for my pea shooter," said the boy. He put one in at once and away it flew.

What became of the pea? If you read Andersen's story, you will learn. Can you tell a story of your own, relating what became of another of the peas?

Sentence Exercise. — *Pick out five declarative sentences from the story.* With what kind of letter should every sentence begin? With what mark should every declarative sentence close?

— 141 —

A STORY IN VERSE

We were crowded in the cabin,
Not a soul would dare to sleep, —
It was midnight on the waters,
And a storm was on the deep.

'Tis a fearful thing in winter
To be shattered by the blast,
And to hear the rattling trumpet
Thunder, "Cut away the mast!"

So we shuddered there in silence,—
For the stoutest held his breath,
While the hungry sea was roaring,
And the breakers talked with Death.

As thus we sat in darkness,
Each one busy with his prayers,—
"We are lost!" the captain shouted,
As he staggered down the stairs.

But his little daughter whispered,
As she took his icy hand,
"Is not God upon the ocean,
Just the same as on the land?"

Then we kissed the little maiden,
And we spoke in better cheer;
And we anchored safe in harbor
When the morn was shining clear.

—JAMES T. FIELDS.

Read silently the above "Ballad of the Tempest." A ballad is a story in verse easy to recite or to sing.

What do these expressions mean, "on the deep," "by the blast," "the hungry sea"? Does such language help to make mental pictures vivid? Does it make you feel the danger of the ship more than you would if Mr. Fields had said, *The night was stormy?* What lines in the story interest you most?

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HOME READING

How has your "land of Story-books" grown since you read the pretty poem on page 38? You must add to it stories in verse as well as in prose. On page 240 you will find a list of fine story-poems. Some of the stories are merry and some are sad, but all are told in language you can understand.

To enjoy the story, you should read the poem through; then think it over carefully as suggested by these questions: —

1. When did the incident happen?
2. Where did it happen?
3. Who is the chief actor or who are the chief actors?
4. What happened first? What happened next? Why?
5. What is the result of the incident or point of the story?
6. What expressions in the poem do you like best?

Use these questions in studying or telling any story.

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INTERROGATIVE SENTENCES

Read aloud the following sentences: —

1. Where are you going?
2. Who is going with you? May I go?
3. When are you coming back?

Each of the above sentences asks a **question.** Sentences that ask questions are called **interrogative sentences.** The sentences given above are interrogative sentences. What mark is used at the end of each?

Remember.—An interrogative sentence is a sentence that asks a question.

Every interrogative sentence should end with an interrogation point.

Oral Exercises.—I. *Ask five questions about the picture on page* 120.

II. *Ask three questions about mountains or lakes.*

III. *Ask questions about the place in which you live.*

What are sentences that ask questions called?

What kind of sentence have you given in these exercises?

Written Exercises.—I. *Write four questions about baseball; about sewing; about skating.*

II. *Write five interrogative sentences about luncheon.*

III. *Write three interrogative sentences about the Indians; about mining or miners.*

IV. *Write two important questions asked in studying the commerce of a country.*

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AN EXERCISE IN SILENT READING

Do you know where Egypt is? Have you ever seen a picture of that grim monster, the Sphinx? She was the most famous riddle-maker in the world. Half lion and half woman, she sat speechless except when there fell from her cruel lips this question, "What is that animal which walks on four legs in the morning, on two at noon, and on three at night?" Woe to the person who had no correct answer to give her! The Sphinx ate him alive.

One day a very wise man came her way. The Sphinx asked him the usual question. She was already thinking what a fine tidbit he would make, when, to her surprise, he gave the right answer! "Man," he said. "When he is a child, he crawls on hands and feet; that is the morning of life: when he becomes a man, he walks erect on two feet; that is the noon of his life: when he is old, he leans on his cane, and that is the evening of his life." It made the Sphinx so angry to have her riddle guessed that she killed herself, and so the world was rid of a terrible monster.

Oral Exercise. — *Read this story silently. Describe the Sphinx. Find Egypt on the map.* What question did the Sphinx ask? What is the correct answer? Is this a true story? *Tell it without the help of questions. Sphinx* is pronounced *Sfinks.*

Sentence Exercises. — I. *Copy the interrogative sentences used in the story.*

II. *Write five questions suggested by the story.*

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SILENT STUDY OF A PICTURE

What story does the picture tell you? Why are so many people together? Who are at the head of the procession? Who, at the end? What do these four men carry? Where are the women? Why? Who is beside the first woman? What does he carry? Where are these Pilgrims? Who made the path?

Boughton.

PILGRIMS GOING TO CHURCH.

Observe the dress of these Pilgrims. What season of the year is shown in the picture? What other questions can you ask about this picture?

Written Exercise. — *Write a description of the picture, using the following plan to guide you:* —

1. The time. 2. The place. 3. The procession.

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A TRUE STORY TO BE TOLD

I. Here is an outline of the story of the Pilgrims. *Study it carefully. Tell or ask about these points:* —

1. *Old England and New England* — king and people.
2. *In Holland* — the people and the mother tongue.
3. *Preparing for America* — ships, food, clothing, tools.
4. *The voyage* — how long did it take? What happened?

5. *The landing of the Pilgrims* — place, season, date.
6. *Founding new home* — work to be done, workers, tools.
7. *Life in a new country* — danger, discomfort, disease.
8. *Relations with Indians* — results of kindness.
9. *Spring and summer work, autumn feasting.*
10. *The First Thanksgiving* — its meaning.

II. *Imagine that you are the little girl shown in the picture on page* 129. *Tell a story to fit this title,* "A Little Pilgrim's First Thanksgiving."

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AN EXERCISE IN SILENT READING

Read silently: —

Have you ever seen soldiers at their drill? How do they know what to do? A soldier must learn to take a certain position the moment he hears the word "Attention!" He becomes so used to doing this, that he takes the position without thinking, whenever he hears the word.

Once an old soldier, carrying home his dinner, was crossing a muddy street. Suddenly some one shouted, "Attention!" Instantly the soldier brought his hands down to his sides and away went his mutton and potatoes into the gutter.

What does the first paragraph tell about? Can you repeat commands given to soldiers during a drill?

What story is told in the second paragraph? *Show how a soldier stands at attention. Think of a good name for this story.*

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IMPERATIVE SENTENCES

Read aloud these groups of words: —

1. Exchange your papers.
2. Look at the first answer.
3. Read it carefully.
4. Mark it.

Each group is a sentence expressing a command. Sentences that express commands are called **imperative sentences.** The sentences given above are imperative sentences. What mark do you find at the end of each?

Oral Exercises. — I. *What commands have your teachers given to-day?*

II. *Give a command to a pupil whom your teacher will name.*

What are sentences that express commands called? What kind of sentence have you given in this lesson?

Written Exercise. — *Form imperative sentences:* —

1. —— your face.
2. —— your hair.
3. —— your teeth
4. —— your nails.
5. —— to school early.
6. —— your lunch slowly
7. —— quietly.
8. —— polite.
9. —— the truth.
10. —— every one kindly.

Sentence Exercises. — I. *Write four imperative sentences used in working with numbers in arithmetic.*

II. *Write five imperative sentences, teaching a girl how to set a table; a boy how to water a horse.*

III. *Copy imperative sentences from your reader*

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REQUESTS OR ENTREATIES

There are some persons whom it is not proper for you to command. In their case, you express what you wish them to do in a more appropriate way. You request or entreat when you may not command; thus, —

Mother, please buy me a knife.
Kindly give me some paper, Miss Kane.
Help us, dear Lord.
Protect us by Thy might, great God, our King.

These sentences also are called **imperative sentences.**

Remember. — An imperative sentence is a sentence that expresses a command or an entreaty.

Observation. — *Notice that the word* **God** *begins with a capital letter.* God is also spoken of as the **Deity.** *God, Lord, King,* are names of the Deity. With what kind of letter does each name begin?

Remember. — Names of the Deity should begin with capital letters.

Oral Exercise. — *Name five persons to whom a child may not properly give commands. Address a request or an entreaty to each, using the words* please, if you please, kindly.

Word Study

To command means *to order, to direct, to bid.*
To request means *to ask as a favor.*
To entreat means *to ask earnestly, to beg.*
Give sentences showing what these words mean.

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A STORY TO BE RETOLD

Sir Philip Sidney lived in the time of the great Queen Elizabeth, and no man of her court was more beloved. He had everything to make life pleasant, and yet, when his country was in need, he gave his life to serve her.

As he lay wounded on a foreign battle-field, a cup of cold water was placed at his fevered lips. Sir Philip put it aside untouched, offering it to a common soldier, who lay on the ground beside him, saying, "Take it; thy necessity is greater than mine."

Read this story silently. Tell it.

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The Flag Goes By!

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky:
Hats off!
The flag is passing by!

Blue and crimson and white it shines,
Over the steel-tipped, ordered lines
Hats off!
The colors before us fly;
But more than the flag is passing by.

Sea fights and land fights, grim and great,
Fought to make and to save the State:
Weary marches and sinking ships;
Cheers of victory on dying lips;

Days of plenty and years of peace,
March of a strong land's swift increase;
Equal justice, right and law,
Stately honor and reverent awe;

Sign of a nation, great and strong,
To ward her people from foreign wrong:
Pride and glory and honor — all
Live in the colors to stand or fall.

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums;
And loyal hearts are beating high:
Hats off!
The flag is passing by!

— H. H. Bennett.

The one who wrote these spirited lines hoped to stir strong feeling in the hearts of all who read them. In all ages poets have done great service to the cause of liberty by rousing men to deeds of splendid courage through their poems and songs. Even children can feel the spirit of the poet's song, and in their hearts love of country is awakened.

Try to see every picture in the poem. Learn the first, second, fifth, and last stanzas by heart.

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EXCLAMATORY SENTENCES

Read aloud the following sentences: —

1. What a beautiful rose that is! 2. How large it is! 3. How sweet it smells! 4. Whew! those thorns are sharp!

Each of the above sentences not only expresses a complete thought, but shows **strong feeling** as well. Sentences like the above, that express strong feeling, are called **exclamatory sentences.** What mark is used at the end of each?

Remember. — **An exclamatory sentence is a sentence that expresses strong feeling. An exclamatory sentence should end with an exclamation point.**

Oral Exercises. — I. A big fire near your home. *Make sentences expressing your feeling about it.*

II. A valuable purse lost. *Make sentences that show your feeling on finding it.*

What are sentences that express strong feeling called? What kind of sentence have you given in this lesson?

Written Exercise. — *Fill the blanks to form exclamatory sentences. Punctuate properly:* —

1. —— a —— day it is
2. —— the ice glistens
3. —— the snow ——
4. —— the wind ——

Sentence Exercises. — I. You are one of a jolly picnic party. *Write five exclamatory sentences expressing your feelings on the way home.*

II. *Copy six exclamatory sentences from this book.*

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October's Bright Blue Weather

O suns and skies and clouds of June,
And flowers of June together,
Ye cannot rival for one hour
October's bright blue weather;

When loud the bumblebee makes haste,
Belated, thriftless vagrant,
And goldenrod is dying fast,
And lanes with grapes are fragrant;

When gentians roll their fringes tight
To save them for the morning,
And chestnuts fall from satin burs
Without a sound of warning;

When on the ground red apples lie
In piles like jewels shining,
And redder still on old stone walls
Are leaves of woodbine twining;

When all the lovely wayside things
Their white-winged seeds are sowing,
And in the fields, still green and fair,
Late aftermaths are growing;

When springs run low, and on the brooks,
In idle golden freighting,
Bright leaves sink noiseless in the hush
Of woods, for winter waiting;

When comrades seek sweet country haunts,
By twos and twos together,

And count like misers, hour by hour,
October's bright blue weather.

O suns and skies and flowers of June,
Count all your boasts together,
Love loveth best of all the year
October's bright blue weather.

—H. H.

In what ways may June and October be rivals? What "wayside things" do you think *lovely?* What does the poet mean by "late aftermaths"? By "in idle golden freighting"? Have you ever felt the "hush of woods"? What comrade do you like best to take out into the fields and woods with you?

Read the poem aloud. When you can see its word-pictures, commit it to memory.

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Home Reading. — Every season brings its own spirit with it. Perhaps your teacher will read to you one of the following poems, and you will note the season described in it. If you read one of the poems named, ask yourself whether you like it better than H. H.'s "October's Bright Blue Weather": —

The Coming of the Spring. — Nora Perry.
May. — Frank Dempster Sherman.
July. — Susan Hartley Swett.
The Huskers and *The Corn-Song.* — John G. Whittier.
Autumn, A Dirge. — Percy Bysshe Shelley.
Home Thoughts from Abroad. — Robert Browning.
"Now fades the last long streak of snow." — Alfred, Lord Tennyson (from "In Memoriam," Canto CXV).

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A REVIEW

Read the following sentences thoughtfully. Of each one tell whether it is declarative, interrogative, imperative, *or* exclamatory. *Give a reason for the use of the punctuation mark at the close of each.*

1. Do not whisper.
2. The coast is clear.
3. Who has seen the wind?
4. Lie down, little brother.
5. Is it the new moon?
6. How brave they were!
7. Tell the story in your own words.
8. Lost time is never found again.
9. Have you found a four-leaf clover?
10. An ounce of pluck is better than a pound of luck.

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EXERCISES IN SENTENCE GROUPING

I. *Combine the following to form a paragraph about home preparations for winter. Read the paragraph aloud.* Has it a pleasing sound? *Copy it into your notebook to be used again.*

October is over and gone.
Days grow shorter.
The season grows colder.
Father sends home potatoes and apples.
Mother finds a place to store them.
Mother gets out warmer clothing.
Lamps are lighted early.
Windows are closed.
Doors are closed.

II. *Write sentences telling what is done at home when spring comes. Combine the sentences to form a paragraph. Correct and copy the paragraph.*

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I. PARAGRAPH WRITING — BIRDS

1. *Write a paragraph telling what you have observed about birds in autumn.* When you have made every word perfect in spelling, every sentence perfect in the use of capital letters and punctuation marks, and have also made it interesting in meaning, *copy the paragraph into your notebook.*

What do these notes suggest to you?

Days grow shorter, colder — number of birds — songs — flocks in sky — some brave birds — food — cold.

2. *In the spring, write a paragraph as follows:* —

Days lengthen — birds return — songs — cold snaps — nesting — joyous caroling.

Word Study

To observe means *to notice with care.* Ears as well as eyes are used when we observe. What else may be used?

To suggest means *to make or cause you to think.*

Home Reading. — An interesting little book is "The First Book of Birds," written by a true lover of the "little brothers of the air," Olive Thorne Miller. Read it or something equally good. Make notes as you read. Here is an outline to help you in observing, in note making, and in writing: —

1. *Arrival* — birds you see first in spring.
2. *Nests* — where and how built. Who does the work?
3. *Nestlings* — food, feathers, first flight.
4. *Parent birds* — food, sleep, travels, family, friends, changes in looks of father, of mother.
5. *How birds help* to make the world bright and beautiful.
6. *Bird stories.*

Some Poems. — One of the most charming poems in English tells the life story of a little bird, lovingly called "Robert of Lincoln." It was written by William Cullen Bryant, one of America's best nature poets. Read it, if possible, and notice its fine word-painting. Other poems worth knowing are: —

The Swallow. — Christina G. Rossetti.
The Swallow's Nest. — Edwin Arnold.
The Blue Jay. — Susan Hartley Swett.
The Brown Thrush. — Lucy Larcom.
Little Bell. — William Westwood.
The Sandpiper and *Wild Geese.* — Celia Thaxter.
The Eagle and *The Owl.* — Alfred, Lord Tennyson.
The Dove. — John Keats.
The First Bluebird. — James Whitcomb Riley.
The Skylark. — James Hogg.
Answer to a Child's Question. — S. T. Coleridge.

II. PARAGRAPH WRITING — TREES

1. *Write a paragraph telling what you have observed about trees in autumn. Correct the paragraph. Copy it into your notebook. Speak of: —*

Days short, grow colder — frost — painting the leaves — looking up at sky through leaves — wind — branches, buds.

2. *In the spring write about: —*

Mounting of sap — bursting of buds — flowering.

Home Reading. — Perhaps some one at home or your teacher at school will read to you these fine poems, and talk with you about their meaning: —

Woodman, Spare that Tree. — George P. Morris.

The Planting of the Apple Tree. — William Cullen Bryant.

A Song — "For the Tender Beech." — William Love Peacock.

III. PARAGRAPH WRITING — FUR-BEARERS

I. *Write a paragraph telling how squirrels and other fur-bearing animals prepare for the winter. Copy the paragraph into your notebook. Speak of: —*

Days grow shorter — colder — fur-covering — shelter — good hiding places — store houses — long sleep.

II. *Write a paragraph telling when and how these animals escape from their winter quarters.*

Home Reading. — Some people have the gift not only of seeing things in nature, but of describing them faithfully and interestingly. Such a person is John Burroughs. If you read a little book of his, "Squirrels and Other Fur-Bearers," you will see that this statement is true. Make notes as you read. Here is an outline to help you: —

1. Name of animal described.
2. Appearance — size, shape, covering, how specially fitted for its mode of life.
3. How it travels about.
4. Haunts — food — sleep.
5. Disposition and uses.
6. Good animal stories.

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Child's Play

I will now describe a game that gave Antoinette and me the greatest pleasure during two delightful summers.

We pretended to be two caterpillars, and crept along flat on the ground, hunting for leaves to eat. After doing that a long time, we played that we were sleepy, oh, so sleepy! We lay down in a corner and covered our heads with our aprons — we had become cocoons! If any one had listened to us, he would have heard us say something like this: —

"Do you think that you will soon be able to fly?"

"Oh, yes! very soon. I already feel my wings, and they'll soon unfold."

At last we woke up, stretched ourselves, and pretended to be greatly astonished. Then suddenly we ran lightly about on tiptoes, waving our aprons as if they were wings, and hastening from flower to flower.

— PIERRE LOTI. (*Adapted.*)

Oral Exercise. — *Describe the game these children played.* How did they learn to play it? How old do you think they were? Have you ever attended a kindergarten? *If so, describe some game that you remember. Describe a game played by older children.*

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IV. PARAGRAPH WRITING — INSECTS

1. *Write a paragraph telling how insects prepare for winter. Correct the paragraph and copy it into your notebook for future use. Think of —*

Cold — enemies — bees — caterpillars

2. *Write a paragraph telling how insects leave their snug winter cradles.*

Home Reading. — It is a sign of a gentle spirit to take note of the little creatures that people this great world of ours. Poets look into the meaning of all forms of life. They find things to say that you and I should never think of. Sometimes they say these things in a beautiful way, sometimes in a humorous or whimsical, yet delightful way, as you may learn from these poems: —

All Things Bright and Beautiful. — Cecil Frances Alexander.
Ladybird, Ladybird. — Caroline B. Southey.
How doth the Little Busy Bee. — Isaac Watts.
The Bee and the Flower. — Alfred, Lord Tennyson.
The Housekeeper. — Charles Lamb.
To a Butterfly. — William Wordsworth.
White Butterflies. — Algernon Charles Swinburne.
To an Insect. — Oliver Wendell Holmes.
"*He prayeth well who loveth well.*" — Samuel Taylor Coleridge (from the "Rime of the Ancient Mariner").

If possible, read one or more of the poems. Commit to memory one that pleases you.

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COMPOSITION — TITLES

Read from your notebook the paragraphs called for in Exercise 1, *of Lesson* 157. *Put the paragraphs together to form a* **composition** *with one of these titles:*—

1. Autumn.
2. When All Things lie down to Sleep.
3. How Nature Prepares for Winter.
4. Getting Ready for Hard Times.
5. The Fall of the Year.

Observe how these names or titles are printed. What is the rule for writing and placing such titles?

Can you combine into one composition the paragraphs called for in Exercise 2 of Lesson 157? What is a proper title for such a composition?

Word Study

Composition means *putting together.*

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A LITTLE LESSON IN HISTORY

Study the following notes. Ask questions about them. Use them as an outline for "A Little History of Old Glory."

I. Long, long ago — many flags. One flag chosen as the American flag — June 14, 1777, Philadelphia.

II. Betsy Ross — thirteen stripes — thirteen stars.

III. New stars in the flag; where the flag flies.

IV. Meaning of the colors of the flag.

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AN EXERCISE IN STORY TELLING

"Good news! Good news!" shouted a little lad of ten as he came running toward the veranda, where his mother sat sewing. He was waving a letter proudly above his head. "Good news, mother," he repeated. "Father's ship has reached San Francisco! Here's a letter for you, too!"

Tell the story of the father's return from the Philippines. Study these notes:—

I. *Mother's letter* — time of arrival told.

II. *Meeting the train* — father's looks — the baggage.

III. *The drive home* — telling about the long voyage from Manila.

IV. *Opening the trunks* — the curious things — home — America is best!

Arrange your story in four paragraphs as above.

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ORAL REVIEW

1. What is a sentence? Make one.
2. With what kind of letter do all sentences begin?
3. What is a declarative sentence? Give one.
4. How do declarative sentences end?
5. What is an interrogative sentence? Give one.
6. How do interrogative sentences end?
7. What is an imperative sentence? Give two.
8. How do imperative sentences usually end?
9. When are sentences said to be exclamatory? Example.
10. How do exclamatory sentences end?

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A STORY TO BE RETOLD

There was a little boy of whom Longfellow was very fond, and who came often to see him. One day the child looked earnestly at the long rows of books in the library, and at length said, "Have you got 'Jack the Giant Killer'?" Longfellow was obliged to confess that his library did not contain that venerated volume. The little boy looked very sorry, and presently slipped down from his knee and went away; but early the next morning, Longfellow saw him coming up the walk with something tightly clasped in his little fists. The child had brought him two cents with which he was to buy a "Jack the Giant Killer" to be his own.

— "Authors and Friends," ANNIE FIELDS.

Oral Exercises. — I. *Read this story. Decide upon a good title for it.*

II. *Tell the story. Mention these points:* —

The characters in the story — where they were — the little boy's question — Longfellow's answer to it and what it caused the little boy to do.

— 165 —

HOW QUOTATIONS ARE PUNCTUATED

As you saw in the last lesson, a writer sometimes uses or **quotes** the exact words of another person. Words so used are called **quotations**, and when they are written they must be inclosed in **quotation marks**; thus,

1. James said, "I heard the bell ring."
2. Mother asked, "Who is at the door?"
3. James exclaimed, "It's Uncle Sam!"

What separates each quotation from other words?

What is the quotation in the first sentence? The quotation is a **statement**; quotation marks inclose the statement and the period with which it ends.

What is the quotation in the second sentence? The quotation is a **direct question**; quotation marks inclose both question and interrogation point.

What is the quotation in the third sentence? The quotation is an **exclamation**; quotation marks inclose both quotation and exclamation point.

Written Exercise. — *Copy the numbered sentences. Write them from dictation.*

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A LESSON FOR PRACTICE

I. *Listen to questions asked by two pupils whom your teacher will name. Repeat exactly what each one says.* What kind of sentence does each one give? *Write each question as a quotation in this form:* —

—— asked, "——?" —— inquired, "——?"

II. *Listen to statements made by pupils. Repeat exactly what each pupil says.* What kind of sentence does each one give? *Write each as a quotation:* —

—— said, "——." —— declared, "——."

III. *Listen to exclamations made by two pupils.* Are the exclamations complete sentences? *Write each as a quotation; thus,* —

—— cried, "——!" —— shouted, "——!"

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Quotations at the Beginning of Sentences

Study these sentences carefully: —

1. "Whose typewriter is this?" asked Charles.
2. "It's Gordon's," said Albert.
3. "How I'd like one!" exclaimed Charles.

What quotations do you find in the sentences? In what position in the sentence do you find each quotation? *Observe carefully how each quotation is punctuated.*

Written Exercise. — *Copy the numbered sentences. Write them from dictation. Use them as a guide in writing similar quotations.*

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Divided Quotations

1. "Where did you get your typewriter, Gordon?" asked Charles.
2. "My father gave it to me," replied Gordon; "it was a Christmas present. Isn't it a fine one?"
3. "I should say so!" exclaimed Charles. "I wish some one would give me such a present."

Observe that the quotation in the second sentence is a divided quotation. Which words do not form a part of what *Gordon* said? How are these words separated from the quotation? What part of the quotation comes before these words? *Notice that quotation marks inclose this part.* What follows the

words, *replied Gordon?* *Notice that quotation marks inclose all that follows.* How many pairs of quotation marks are used in the sentence?

Written Exercise. — *Copy the second and third sentences. Write them from dictation.*

— 169 —

THE THROSTLE

"Summer is coming, summer is coming,
I know it, I know it, I know it.
Light again, leaf again, life again, love again,"
Yes, my wild little Poet.

Sing the new year in under the blue.
Last year you sang it as gladly.
"New, new, new, new!" Is it then *so* new
That you should carol so madly?

"Love again, song again, nest again, young again,"
Never a prophet so crazy!
And hardly a daisy as yet, little friend,
See, there is hardly a daisy.

"Here again, here, here, here, happy year!"
O warble unchidden, unbidden!
Summer is coming, is coming, my dear,
And all the winters are hidden.

— ALFRED, LORD TENNYSON.

Read the poem. How much the song of a little bird, a thrush, meant to Tennyson! What did "the wild little Poet," the throstle, sing? What did the great poet, Tennyson, reply?

— 170 —

THE STUDY OF A PICTURE

Look long at this beautiful picture. Feel the quiet of the evening if you can. Study well the sturdy

Adan.

END OF DAY.

man, strong yet weary from his long day's toil. Note the road; the fine trees; the stream, chattering with joy and reflecting the evening glow. *Find these things in the picture, if you can, and then tell about them.*

Written Exercise. — *Make a little plan of the order in which you will speak of them. Write out carefully what you think of each one.*

— 171 —

AN EXERCISE IN STORY WRITING

It was very early in the morning; so early that the sun was not yet up, but the birds were awake and were softly chirping and calling. Some one else was awake too. Little Elizabeth had been promised a visit to the country; she was to start this very morning. As soon as she heard some one stirring, she sprang out of bed, ran to the window and —

Finish the story by telling: —

What kind of weather Elizabeth found, how she felt about it, and what she did during the rest of the morning.

— 172 —

THE PARTS OF A SENTENCE

Study the following sentences: —

1. The goose laid golden eggs.
2. The milkmaid tossed her head.

About what does the first sentence tell? What is said or asserted about the *goose?*

About what does the second sentence tell? What is said or asserted about the *milkmaid?*

Every sentence is made up of two parts; **what the sentence tells about** and **what the sentence says or tells.** What the sentence tells about is called the **subject** of the sentence, and what it says or tells is called the **predicate** of the sentence.

Oral Exercise.—What is the subject of each of the above sentences? What is the predicate of each?

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THE SUBJECT OF A SENTENCE

Learn this definition: —

The subject of a sentence names that of which something is said or asserted.

Oral Exercise. — In each of these sentences which word names that of which something is said?

Edna reads. Willard paints. Men work. Women visit.
Girls study. Children play. Boys whistle. Stars twinkle.

Name the subject of each sentence given above.

Written Exercises. — I. *Supply subjects in the following sentences.* To think of proper subjects, ask yourself such questions as these: *Who* falls? *What* falls? *Who* cries?

1. —— falls.
2. —— cries.
3. —— talks.
4. —— freezes.
5. —— melts.
6. —— hide.
7. —— run.
8. —— creep.
9. —— roar.
10. —— ring.
11. —— fly.
12. —— hop.

II. *Use the following words as subjects:* —

1. Wood, coal, gas, oil, steam.
2. Houses, stores, shops, barns, schools.
3. I, you, he, we, they.

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THE PREDICATE OF A SENTENCE

Learn this definition: —

The predicate of a sentence is that which is said or asserted of the subject.

Oral Exercise. — What is said or asserted of the subject in each of the following sentences?

Edna reads. Willard paints. Men work. Women visit.
Girls study. Children play. Boys whistle. Stars twinkle.

Name the predicate of each sentence given above.

Written Exercises. — I. *Supply predicates for the following subjects.* To find proper predicates, ask such questions as, Baby does *what?*

1. Baby ——.
2. John ——.
3. Ice ——.
4. Rain ——.
5. Miners ——.
6. Merchants ——.
7. Soldiers ——.
8. Policemen ——.
9. Fruits ——.
10. Clouds ——.
11. Clocks ——.
12. Flowers ——.

II. *Use the following words as predicates:* —

1. Growled, howls, crow, nibbles, bite, scratch, ends, sleeps.
2. March, bow, dance, hum, whisper, laughs, smiles, sulks.

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GROUPS OF WORDS AS SUBJECTS

Betsy Ross's house is still standing.

Ask yourself this question, "*What* is still standing?" *The subject of the sentence is the* **group of words,** Betsy Ross's house.

Oral Exercise. — What group of words is the subject?

1. This King of England was called Alfred the Great.
2. Several battles had been lost by him.
3. An old woman gave him shelter.
4. The thought of his bad luck worried the king.
5. The woman's good cakes were burned to a crisp.

Written Exercise. — *Use the following groups of words as subjects:* —

1. The summit of a mountain.
2. The water of the ocean.
3. The largest city in the world.
4. The battle of Bunker Hill.
5. A boy in that row.

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GROUPS OF WORDS AS PREDICATES

Read the following sentence carefully: —

Mistress Betsy Ross made the first American flag.

What is the subject of the sentence? What is said or asserted of the subject? The predicate of the sentence is a group of words, *made the first American flag.*

Oral Exercise. — What group of words is the predicate in each of these sentences?

1. A new pupil is sitting in the front seat.
2. She is studying her lesson diligently.
3. Her sister is not in this grade.
4. Both girls are very pretty.
5. They will soon find friends among their classmates.

Written Exercise. — *Use the following groups of words as predicates:* —

1. —— is the capital of the United States.
2. —— was the first President of the United States.
3. —— are frozen raindrops.
4. —— are dried grapes.
5. —— is a portion of land nearly surrounded by water.

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THE POSITION OF SUBJECT AND PREDICATE

In each of the following sentences the **subject** is printed in italics. *Notice its position.*

1. *Aunt Minnie* is at home.
2. Here come *the children!*
3. Where is *Maud?*
4. Will *Dan* call for her?
5. Go with him, Frank.

Where do you find the subject in the first sentence? What kind of sentence is it? Where is the subject in the second sentence? What kind of sentence is it? Where is the subject in the third sentence? What kind of sentence is it? What other sentence in the exercise is like it? Where is its subject? What kind of sentence is the fifth? In imperative sentences the subject is usually not expressed; it is the little word *you*, which is merely thought of or *understood*. Sentence 5 really means, *You go with him*, as we sometimes say, *You keep still.*

Oral Exercises. — I. What is each subject? —

1. Are your berries ripe?
2. Snug and safe is his nest.
3. Give me of your bark, O Birch-tree!
4. Where go the boats?
5. Sing a song of seasons.
6. How sweet these apples are!
7. Have you slept well?

II. What kind of sentence are these?

1. Rocks make soil.
2. Water causes rocks to crumble.
3. Solid rock is found under the soil.
4. Springs are found in the rocks.

Change them to interrogative sentences; thus, Does water cause rocks to crumble? What change is made in the position of the subject?

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THE ARROW AND THE SONG

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong,
That it can follow the flight of a song?

Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

—HENRY W. LONGFELLOW.

Read this poem through. What mind-picture do you get from each stanza? Who "breathed into the air" this fine poem? *Learn it by heart.*

ATTACKED BY WOLVES.

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A PICTURE LESSON

Silent Study. — *Look at the picture shown above. Look again at* "The End of Day." Which picture tells a story of peace and quiet? Which tells a story of fierce struggle? What do you see that tells: —

The time of year and the time of day. The place — a lonely plain. The characters in the struggle. The fight itself, how will it end?

Oral Exercise. — *Describe the picture without the help of questions or directions from your teacher.* Listen carefully to the descriptions given by other pupils. Did any one find more to say about the picture than you did? Perhaps your teacher will kindly describe the same picture for you. What does she find to say that none of the pupils thought of saying?

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A STORY SUGGESTED BY A PICTURE

You are wrapped up in the sledge shown on page 157. Tell the story of the ride, relating: —

Where it began — when it began — what happened early in the day — the snow and storm — how the road became more and more lonely — the tracks fainter — lost!

The coming night — the howling of the wolves — the tired horses — the attack — your feelings — wolves on both sides — the last half mile — the horses — safe at last.

What sentences express strong feeling? Will such sentences add spirit to your story?

Word Study

It begins to snow. *It began* — *It has begun* — *It is beginning to snow.*

Repeat these words aloud. Make them mean more.

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ORAL REVIEW

1. Into what parts may every sentence be divided?
2. What is the subject of a sentence? Example.
3. What is the predicate of a sentence? Example.
4. Name the subject and predicate of these sentences: —
    1. A rolling stone gathers no moss.
    2. I pledge allegiance to my flag.
    3. Begin in time to finish without hurry.
    4. Can you see the new moon?
    5. Here comes the boy!

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NOUNS

I. *Name a person whom you see now.*

II. *Name the place where you live now.*

III. *Name a thing that you can touch now.*

Words that are used as names are called **nouns**. The names that you give in I, II, and III are nouns.

Remember. — A noun is a word used as the name of a person, place, or thing.

Oral Exercise. — *Give names as follows:* —

1. Of five persons whom you know well.
2. Of three large cities.
3. Of two flowers.
4. Of six things used at table.
5. Of four parts of a book.
6. Of eight things seen in the picture on page **157**.

What are words that are used as names called?

Repeat ten nouns that you have used in this lesson.

Written Exercise. — *Copy the nouns:* —

1. Greece is a small country of southern Europe.
2. It has a very crooked coast line with many peninsulas islands, deep bays, and fine harbors.
3. The surface of the land is high and rocky.
4. The people who live in this country are called Greeks.
5. At one time, the Greeks were the foremost people of the world in learning, government, and art.

Word Study

Noun means *name*.

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THE STORY OF A FAMOUS DEED

Read silently:—

Many, many years ago a great king of Persia gathered together a million men to fight Greece. The king's name was Xerxes. So powerful was he that men trembled with fear at his name.

To get into the heart of Greece, Xerxes had to march through a narrow pass called Thermopylæ, one side of which was washed by the dancing waves of the sea; the other side was walled in by a high precipice. It was a most difficult gateway to pass. To guard it, the Greeks sent a small army. At its head was Leonidas with the bravest band in all history, the Spartan Three Hundred.

When Xerxes drew near the pass, he sent forward a great company of his strongest warriors to capture the Greek guard. All day long they fought fiercely, but when night came on the Persians were driven back to their angry king, thoroughly beaten. The next day and the next Xerxes sent out fresh soldiers, the best men of his army, but they, too, had to give up.

At last, treachery did what fair fighting failed to do. A traitor told Xerxes about a secret path that led over the mountain down into the pass. That night, Persian soldiers crept along the path and stole into the pass.

Leonidas, with his Spartan heroes, now almost all that was left of the little army, saw that he must fight the enemy in two places, front and rear. Did he give up on this account? Not he! Was he not a Spartan? He began the battle afresh. What a battle it was! The men were driven forward and backward in the narrow pass; some were swept into the

sea, others were trampled under foot. When their spears broke, they fought with swords. When their swords broke, they fought with bare fists. And so the fight went on until not a single one of the brave Spartans was left alive. But the memory of their heroic deed will never die.

Study of the Story. — I. What time is named in the story? What actor is named first? What did he do? What kind of man was he? *Read again the first paragraph.*

II. *Picture to yourself the famous pass, Thermopylæ.* Whom did the Greeks send to guard the pass? What kind of men did they send? *Read again the second paragraph.*

III. *Picture to yourself the coming of Xerxes and his vast army.* What could the Greek guards hear? What could they see? How many times did Xerxes send new men out to fight? What happened to them all? Did the Greeks have new men each day? Who were the better soldiers, the Persians or the Greeks? *Read again the third paragraph.*

IV. What do the nouns, *traitor* and *treachery* mean? Who was helped by treachery? How? *Read again the fourth paragraph.*

V. Did Leonidas give up when he saw that he could not hold the pass? Why could he not hold it? What does this paragraph teach about the Spartans? Sometimes men speak of "*Spartan courage.*" Can you think what that means? *Read again the last paragraph of the story.*

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Oral Exercise. — *Tell the story of the defense of Thermopylæ, one of the greatest deeds ever done in any country. Use these topics:* —

1. Xerxes.
2. Thermopylæ, the gateway to Greece.
3. Xerxes tries three times to take the pass.
4. Treachery helps the Persians.
5. Leonidas and the last fight.

Leonidas and his Spartan Three Hundred lost the pass, they lost their lives, but they won everlasting glory.

Word Study

Repeat aloud. Use in interesting sentences: —

He drives.	He drove.	He has driven.
They are swept.	They were swept.	They have been swept.
They are beaten.	They were beaten.	They have been beaten.

Pronounce: Thermopylæ, Leonidas, Xerxes.

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COMMON AND PROPER NOUNS

Read these sentences: —

Isaac is a clever boy. Rachel is a pretty girl.

What do you call the words *Isaac, boy, Rachel, girl?* Why?

The noun *boy* may mean any boy in your class, or anywhere else, but the noun *Isaac* means a certain or particular boy. Do you know a boy of that name?

The noun *girl* may mean any and every girl, but the noun *Rachel* belongs to a particular girl.

A noun that names any one of a class is called a **common noun**; *boy* is a **common noun.**

A noun that names a particular person is called a **proper noun**; *Isaac* is a **proper noun.**

The words common and proper are also used in speaking of the names of places or things; thus,

Mount Washington is a high mountain.
Monday is the first school day of the week.
Greece is a beautiful country.

Mount Washington, *Monday*, and *Greece* are proper nouns; *mountain*, *day*, and *country* are the corresponding common nouns.

Remember. — All proper nouns should begin with capital letters.

Exercises. — I. *Pick out the proper nouns. Name the corresponding common noun in each case:* —

1. We leave town on Tuesday.
2. I was born in August.
3. Germany is proud of the Rhine.
4. In Holland windmills are of great service.
5. Of all American lakes, Superior is the largest.
6. We sailed on the good ship *Carpathia*.
7. Captain Barr was a fine officer.
8. Are you going to Chicago soon?

II. *Pick out five proper nouns on page* 160.

III. *Write ten proper nouns naming persons or places you know well.*

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NAMES

General Robert E. Lee was a gallant soldier and most courteous gentleman. His father, Light Horse Harry Lee, was a soldier before him, a dashing fighter in the Revolutionary War. When he married, Robert Lee chose as his wife a young lady of most distinguished family. She was related to President Washington himself. So you see General Lee had the advantage of living with people of the highest character and gentlest manners. You will not find it hard, therefore, to believe the following story told about him: —

General Lee was once a passenger in a crowded railway train. Presently an aged woman, poorly dressed and carrying a heavy basket, boarded the train. She walked from one car to another without finding a seat, and no one offered her one. At last she came to the place where General Lee was sitting. He rose at once. Lifting his hat politely, he said, "Madam, pray take this seat." In an instant a dozen men offered to give their seats to the General, but he refused them all, saying, "If there was no seat for this old lady, there is none for me."

Tell the story of how General Lee proved himself a gentleman.

How many names have we used in speaking of General Lee? What kind of name did we apply to his father? What one name have we used in every case for father and son?

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FAMILY NAMES AND OTHERS

A little boy was riding in a railroad car and sat in the same seat with an inquisitive old lady. It was not long before they began a lively conversation, and here is a bit of their talk for you to read: —

"What's your Pa's name?" the old lady asked.

"Johnson," answered the boy, "John Adams Johnson. My mother's name is Victoria Johnson; sisters' names are Florence Nightingale Johnson and Alice Cary Johnson. My name is Thomas Edison Johnson, and the other boys are Samuel Morse Johnson, Andrew Carnegie Johnson, Benjamin Franklin Johnson, and Peter Johnson. We are proud of our names, for we are all named after somebody. Even Peter is named after our old Uncle Peter."

What name did the little boy give first in answer to the lady's question? How many times is this name repeated? What does that show you about the name? What was the mother's name? How many of the children were girls; how many boys? Did these children have names that you often hear? How many names were given to most of these children by their parents?

The **family name** belongs to all members of the same family.

The **family name** is also called the **surname.**

The **given name** is the name given to a child by its parents or guardians.

The **given name** is sometimes called the **Christian name.**

Surnames and given names are proper nouns. How should proper nouns be written?

Written Exercise. — *Write your surname; your given name; a friendly nickname, if you are called by one.*

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A BEAUTIFUL WORD-PICTURE

Read carefully to see this picture: —

The little bird sits at his door in the sun,
Atilt like a blossom among the leaves,
And lets his illumined being o'errun
With the deluge of summer it receives;
His mate feels the eggs beneath her wings,
And the heart in her dumb breast flutters and sings;
He sings to the wide world, and she to her nest, —
In the nice ear of Nature, which song is the best?

— "The Vision of Sir Launfal," JAMES RUSSELL LOWELL.

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VERBS

Study these sentences: —

1. Grace fell.
2. Alice helped her up.
3. Eva ran for some water.

Of how many parts does every sentence consist?

What does the subject of a sentence do? What does the predicate of a sentence do?

What is the subject of the first sentence? What is the predicate? The predicate in this sentence is a single word, *fell;* it **tells** or **asserts an action** of the subject. Grace did *what? Fell.*

What is the predicate of the second sentence? Here the word *helped* tells or asserts the action.

What is the predicate of the third sentence? The word *ran* tells or asserts what Eva did. Words that tell or assert something are called **verbs.** *Fell, helped, ran,* are verbs.

Remember. — A verb is a word used to tell or assert something about some person, place, or thing.

Exercises. — I. *Tell or assert what each of the following does:* —

1. The clock ——.
2. The wind ——
3. A soldier ——.
4. Rain ——.
5. Fire ——.
6. The sun ——.

What are words that tell or assert something about a person or thing called? What verbs have you used in this exercise?

II. *Use the following verbs to assert something about proper subjects:* —

Stand, skate, slide, hop, skip, jump, tumble, roll, stumble, sit, strut, walk, spy, see.

III. *Copy ten verbs used on page* 164.

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EXERCISES IN DESCRIPTION

Oral Exercise. — Is there near your home a lake or a pond; a creek, a brook, or a river? If so, *tell about it as follows:* —

1. Which form named above are you describing? What is its proper name? How did it get this name?
2. Where is the water? How do you get to it? What are its surroundings?
3. How does the water look? What use is made of it?
4. Why do people visit it in summer? In winter?

Written Exercise. — *Write a paragraph describing a body of water.*

Word Study

Can you use any of these words in your description?

Is, lies, flows, runs, murmurs, chatters, nestles; deep, shallow; still, running; clear, muddy; blue, dark.

Home Reading. — Water, in its various forms of cloud, rain, fountain, or running stream, is a favorite subject with poets. They are attracted by its color, its motion, its sound, its power. In the following list are some beautiful word-pictures describing it: —

The Fountain. — James Russell Lowell.
A Sudden Shower. — James Whitcomb Riley.
Rain in Summer. — Henry W. Longfellow.
The Rivulet. — Lucy Larcom.
The Waterfall. — Frank Dempster Sherman.
Pebbles. — Frank Dempster Sherman.

The Brook Song. — James Whitcomb Riley.
The Song of the River. — Charles Kingsley.
Song of the Brook. — Alfred, Lord Tennyson.
A Farewell. — Alfred, Lord Tennyson.

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A USEFUL VERB

What is the predicate in each of the following?

1. This lesson is long.
2. The time for study was too short.

In these sentences the same verb is used in asserting something about the subject. The verb in the first sentence is the little word *is;* in the second, it is the word *was; is* and *was* are different forms of the verb to be. The verb to be never asserts action; yet it is very important, as you may know from the fact that it is used so often.

Exercise. — *Learn these forms of the verb* **to be.**

I *am*	We *are*
You *are*	You *are*
He *is*	They *are*
I *was*	We *were*
You *were*	You *were*
He *was*	They *were*
I *shall be*	We *shall be*
I *have been*	We *have been*
He *has been*	They *have been*
I *had been*	We *had been*

Use them in sentences.

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THE VERB-PHRASE

Study the predicates in these sentences: —

1. Summer is coming.
2. The apple blossoms have fallen.
3. Flowers can be picked in the fields.

What is told or asserted about *summer* in the first sentence? The two words *is coming* must be used to make the assertion. What do you call words that tell or assert? To show that more than one word is required to tell or assert the action, the expression **verb-phrase** is used; *is coming* is a **verb-phrase.** What words tell or assert something about *blossoms* in the second sentence? What verb-phrase is used?

What three words form a verb-phrase in the third sentence?

Exercises. — I. *Use these verb-phrases in sentences:* —

Has gone; are reciting; have been seen; am thinking; will be broken; was talking; were hiding; have written.

II. *Write sentences about cotton. Use these verb-phrases:* —

Is raised (where?); is planted (when?); is picked (how?); is ginned (where?); is packed (in what?); is shipped (in what way?); is sold (where?); is manufactured (into what?); is worn (by whom?); is changed (into what?).

III. *Combine the sentences into a paragraph.*

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AN EXERCISE IN STORY TELLING

1. *In the Engine House* — alarm sounds — men sliding down pole — horses — engine — fires started.

2. *The run to the fire* — galloping horses — driver leaning forward — gong — street cars — wagons — people.

3. *The fire* — rubbish heap — false alarm — walking back.

Think clearly what happened from the time the alarm sounded until the horses were back in their stalls. *Tell the story of "A Fire Alarm"* in the liveliest language you can command.

If you write the story, *group your sentences into three paragraphs.* What will be the topic of the first paragraph? the second? the third?

REVIEW

1. What is a noun? Give three nouns.
2. What kind of noun is *boy?*
3. Give three examples of proper nouns.
4. How do proper nouns begin?
5. What is your surname?
6. What is your given name?
7. What is a verb? Give five verbs.
8. Pick out the verbs: —
   The man is here. He sees me.
9. Pick out the verb-phrases: —
   Robert is calling you.
   He has been here before.

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AN EXERCISE IN READING

Read the following description: —

Little Sunrise

He was just an ordinary sort of boy, but there was not another like him in all Muskoma; because Muskoma was an Indian village and all the other boys were redskins. Their skins were not really red, you know, only ruddy brown; and certainly the white boy's skin was not white, because the sun and the wind had tanned it almost as ruddy brown as an Indian's. What made him different from all the rest of the Muskoma boys was his hair; because it was red and curly, and theirs was black and straight.

There was another thing that made him different from all the Indian boys. They could sit still, and he could not, except when Ossawippi, the old chief, was telling him a story, and even then it wasn't what an Indian would call sitting still. The only time he was really still was when he was fast asleep in bed. When he was awake everybody else had to wake up too. That was why the Indians called him Little Sunrise; though perhaps the color of his hair had something to do with it. His real name was Rennie. At least, that

is what his father and mother called him. They called him Reginald when they wanted to be very severe.

— HOWARD ANGUS KENNEDY in "New World Fairy Book."

I. *Shut your eyes and think how Little Sunrise looked. Answer these questions:* —

Whom does the selection describe? What kind of boy is he called? With whom is he compared? How does the first paragraph say that he is like the Indian boys? How does it say that he is different from them?

What difference is described in the second paragraph? What do you learn in this paragraph about the boy's names? Are you called by different names?

II. Who is considered the most interesting person or character in the story?

Tell about the character. Listen to what other pupils tell. What do they say that you did not think of saying?

Observation. — I. *Notice how many times some form of the verb* to be *is used in the description.*

II. *Notice the words,* "Indian village," "Indian boys." The word *Indian* is made from *India,* a proper noun, and keeps the capital letter. *Pick out words which follow the same rule:* —

French embroidery, German music, English beef, Italian pictures, Swiss mountains, Polish language, Russian mines, Canadian cheese, Japanese jugglers, American freedom.

Word Study

Character here means *one of the persons of a story.*

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PICTURE STUDY

Geoffroy.

THE READING LESSON — SCHOOL IN BRITTANY.

Imagine that you are peeping into this room. Tell about: —

1. The teacher. 2. The class reciting. 3. The schoolroom.

Find use for these words: —

Gentle, kind; interested, anxious; quiet, shy; orderly.

In what country do these children live? Think of names for them, such as are used in that country. How old do they seem? Do they seem to be polite or rude children?

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SOME COMMON VERBS

I. Teach — Learn

Repeat: —

1. The teacher teaches to-day.
2. She taught yesterday.
3. She has taught the boys to read.
4. The pupils learn.
5. They learned to read.
6. They have learned many poems.
7. Who teaches? Who learns?

Make the sentences mean more. Answer the questions. Use the words, teach, taught; learn, learned, *in sentences of your own.*

II. Like — Love

You have learned that language enables you to express in words not only what you think but what you feel. **Like** and **love** express feelings; do you know how to use them properly? *Like* means *to be pleased with, to enjoy; love* means *to have great affection for.*

In the following sentences fill the blanks with the proper word, like *or* love: —

1. The boy —— his mother dearly.
2. There is no fruit I —— better than apples.
3. Do you —— to read good books?
4. Thou shalt —— thy neighbor as thyself.
5. The teacher —— to teach.
6. Do the boys —— to learn?

III. May — Can

The verbs **may** and **can** are often wrongly used. *Learn what they really mean,* to help you in using them correctly.

Will you give me permission to go?
Will you permit or allow me to go?
May I go?
} mean the same thing

Are you able to push the cart?
Have you the power or strength to push the cart?
Can you push the cart?
} mean the same thing.

Use the proper word **may** *or* **can** *in the following sentences:* —

1. —— I take your pencil, Miss Jones? 2. Angelina —— speak Italian. —— you? 3. —— I go with Harry to the library, Mother? 4. —— Julia go too? 5. What —— you do to keep good order on the playground?

—— 197 ——

AN EXERCISE IN STORY TELLING

An Interrupted Journey

Honk! honk! honk! signaled a great red automobile as it dashed along a country road, leaving a cloud of dust and a smell of gasoline behind it. Everybody and every living thing heard that signal and hurried out of the way except an old —

Who or what did not hear the signal? Was the journey interrupted? *Tell the story.*

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AN EXERCISE IN DICTATION

"Good morning, apothecary. Have you anything that's good for a sick headache?"

"My lad, that's a bad complaint for a holiday. Are you from the mansion on the hill?"

"Yes, sir, I'm one of the farm servants there."

"Does the headache come often?"

"No, but it is very bad when it comes."

"We'll soon remedy that, my lad. Come here. Shut your eyes and smell this."

The lad did exactly as he was told and — fell from the chair, overcome by the strong stuff in the apothecary's bottle. As he raised himself slowly the apothecary asked, "Now, my lad, is your headache gone?"

"Oh, sir, it's not *my* head I was talking about. It's my mistress who has the headache!"

— FRITZ REUTER. (*Adapted.*)

Explain the following as used in the story: quotation marks; contractions; commas.

What title do you suggest for the story?

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SINGULAR AND PLURAL NOUNS

Pick out the nouns in the following sentences: —

The pod was green. The pods were green.

Notice that the same noun is used in both sentences. What is it? How many things does the noun name in the first sentence? Does the noun in the second sentence name one or more than one thing?

A noun that names one person or thing is called a singular noun; *pod* is a singular noun.

A noun that names more than one person or thing is called a plural noun; *pods* is a plural noun.

Read aloud the following words. In which column do you find singular nouns? In which column do you find plural nouns?

1. One book.	Two books.
2. One fox.	Three foxes.
3. One brush.	Four brushes.
4. One fence.	Five fences.
5. One catch.	Six catches.
6. One day.	Seven days.

Spell aloud the first singular noun given above. Spell aloud the first plural noun. What difference is there in the spelling of these two words? *Spell the other nouns. Learn this rule:* —

Most plural nouns are formed from singular nouns by adding *s* or *es*.

Written Exercises. — I. *Copy the plural nouns given above.*

II. *Change these singular nouns to plural nouns:* —

paper, pen, pencil, bay, key, toy, guy, gulf;
ax, latch, glass, fish, sense, noise, inch, starch;
picture, mesh, coat, potato, match.

Write both forms of these words. Read them aloud in class. Use them in oral sentences.

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PLURAL NOUNS

A. When *y* is changed to *i* and *es* is added

New York is a large city.
New York and Chicago are large cities.

Notice the words city, cities. Which is a singular noun? Which is a plural noun? The singular noun *city* ends in the letter **y**, preceded by the letter *t*, which is a **consonant**. In the plural noun *cities* ***y*** **has been changed to *i* and *es* has been added.**

Exercises. — I. *Study these words which follow the above rule. Learn to spell them:* —

SINGULAR	PLURAL	SINGULAR	PLURAL
fly	flies	cry	cries
baby	babies	lady	ladies
kitty	kitties	pussy	pussies
daisy	daisies	lily	lilies

II. *Use the above words in oral sentences.*

III. *State how plural nouns are formed from singular nouns which end in* **y** *preceded by a consonant.*

B. Some Nouns that end in *o*

Leonidas was a hero.
His Spartans were heroes.

Notice the words hero, heroes. The singular noun *hero* ends in *o*, preceded by a **consonant**. Such nouns usually form the plural by adding **es** to the singular.

Exercises. — *Study the following words:* —

echo	potato	tomato	volcano	tornado
echoes	potatoes	tomatoes	volcanoes	tornadoes

C. The leaf was yellow. The leaves were yellow.

What noun is the subject of the first sentence? Of the second sentence? What is the difference in the meaning of these two words?

Notice that the singular noun ends in **f.** **In the plural form the letter *f* has been changed to *v* and *es* has been added.**

Exercises. — *Study the following words. Learn to spell them. Use them as subjects of sentences. Which nouns are singular? Which are plural?*

knife	knives	half	halves	self	selves
life	lives	calf	calves	shelf	shelves
wife	wives	wolf	wolves	loaf	loaves

D. 1. Twelve inches make one foot.
2. Three feet make one yard.

What noun is used in the singular form in the first sentence and in the plural form in the second?

Exercises. — *Study the following nouns. Learn to repeat and to spell them. Use them in sentences:* —

man	men	goose	geese	ox	oxen
woman	women	foot	feet	mouse	mice
child	children	tooth	teeth	one sheep	ten sheep

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AN EXERCISE IN STORY TELLING

A loaf of bread talks: —

1. When I was a tiny grain —
2. I shall never forget my travels to the mill —
3. Once in the mill, I thought my troubles over, but —
4. At last I became acquainted with the baker. He —

In class write a paragraph suggested by each topic given above. When the paragraph has been read and corrected, *copy it* as part of the whole story.

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AN EXERCISE IN READING

How Arthur became King

There once lived in Britain a great king named Uther. When he died every lord in the land wanted to become king in his place. Now King Uther had a son whom he had secretly sent to a good knight to be brought up. The boy's name was Arthur; the good knight's name was Sir Ector. Arthur, knowing nothing of King Uther, believed that Sir Ector was his father and loved him dearly.

To settle the bitter strife for King Uther's throne the Archbishop of Canterbury at Christmas called the nobles together in a splendid church. Suddenly, there rose in the churchyard a great white stone bearing an anvil; in the anvil was a shining sword; on the sword in letters of gold stood these quaint words: "Whoso pulleth out this sword of this stone and anvil is rightwise king born of all England."

Immediately every lord tried to pull out the sword. Not

one could move it. A day was set for a second trial. Splendid games and contests were planned, and to these games came Sir Ector, his real son, Sir Kay, and Arthur.

Sir Kay desired to enter the contests, but alas! he had forgotten his sword. Arthur offered to ride back for it. When he reached the castle, where Sir Kay had left it, he could not get in; every one had gone to London for the games. It was then that Arthur remembered seeing a sword in a churchyard as he was riding by. Off he hurried to get it. Yes, there it was, a great sword in an anvil, resting on a huge white stone! Arthur seized the sword, drew it forth without trouble, and, at full speed, rode with it to Sir Kay.

When Sir Ector learned that Arthur had brought the sword, he commanded him to return to the churchyard and to take out the sword in his presence. This was done. But when the Archbishop of Canterbury heard what had happened, he ordered the sword to be put back again.

At Eastertide, kings and princes, lords and nobles, came from far and near. Each tried with might and main to release the sword. It would not stir. Then Arthur came. At the touch of his hand, the sword seemed fairly to leap from the anvil. Still, the lords were not satisfied. They demanded another trial, and after that, others. Each time, Arthur alone could remove the sword.

At the last trial, the common people also were present. When Arthur drew forth the sword and raised it aloft, they shouted and called him king, and declared that they would fight any lord who refused to obey him. So Arthur became King of Britain, but in his heart there was sadness as well as joy; joy because he was the rightful king of a fair country, but sadness because he was not the rightful son of Sir Ector, whom he so dearly loved.

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For the Study Period. — *Read the story through silently. Find answers to the following questions :* —

I. Who was King Uther? What happened at his death? Who was Arthur? Who was Sir Ector? Why did not Arthur become king at once?

II. Who took steps to settle the dispute about King Uther's throne? How? What happened in the churchyard?

III. How did the first trial end? Did Arthur take part in it? Why did Arthur come to London?

IV. Who was Sir Kay? What did he wish to do? What sword did Arthur bring to him?

V. When Sir Ector saw the sword, what did he do? What did the Archbishop do?

VI. Who were present at the next trial? What happened? Why were the nobles not satisfied?

VII. Who were present at the last trial? What did they do? Who, then, really chose Arthur to be king? How did Arthur feel about all this honor? Why?

For the Class Period. — I. *Read the story aloud, without interruption.* Are all the incidents clearly pictured in your mind?

II. *Tell the story from beginning to end.*

III. *Write a paragraph,* giving such part of the story as your teacher directs. Study each paragraph to learn what part of the story is related in it.

Home Reading. — The story told in this lesson is very incomplete, but it serves to introduce to you King Arthur. Do you care to know more about him? His deeds are quaintly described

by Sir Thomas Malory, but some one will have to explain the language of that old book to you. A Southern poet, Sidney Lanier, rewrote the story in a book called "The Boy's King Arthur"; perhaps you can read that. Other accounts that are easier to read are named on page 240.

If you read any of these accounts, learn the following incidents in the life of King Arthur. They will make fine stories to tell at the morning or Friday afternoon exercises: —

How King Arthur obtained the wonderful sword Excalibur.

How King Arthur came into possession of the famous Round Table at which sat one hundred and fifty knights.

How tenderly King Arthur loved the fair Queen Guinevere, and what splendid deeds he did for her sweet sake.

How Arthur returned the sword Excalibur to the waters whence it came, and then was himself borne away out of the sight of men forevermore.

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A REVIEW

From the story on pages 181–182, *pick out examples which show the following:* —

1. How titles of stories are written.
2. Where the first word of a paragraph is placed.
3. How the first word of every sentence begins.
4. How declarative sentences are punctuated.
5. How names of persons and places begin.
6. How titles of persons are written.
7. How names of holidays begin.
8. How most singular nouns become plural.
9. How quotation marks are used.
10. How ownership is shown.

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HOW NOUNS SHOW POSSESSION

1. This is the girl's book. **2.** These are the girls' books.

Read aloud the first sentence. Whose book is named in it? How many books are named?

How many girls are named? The *girl's book* means *the book owned by the girl.* An **apostrophe** and **s ('s)** are added to the singular noun *girl* to show **ownership or possession;** thus, *girl's.*

Read aloud the second sentence. Whose books are named in it? Is more than one book spoken of? Is more than one girl spoken of? *The girls' books* means *the books owned by the girls.* An **apostrophe** (') alone is added to the plural noun *girls* to show **ownership or possession;** thus, *girls'.* Notice that *girls* is a plural noun which ends in *s.*

Exercises. — I. *Study the following groups of words.* Which are singular nouns that show possession? How do they show it? Which are plural nouns that show possession? How do they show it?

The boy's knife.	The boys' knives.
The horse's tail.	The horses' tails.
The cat's tongue.	The cats' tongues.
The lady's purse.	The ladies' purses.
The baby's bib.	The babies' bibs.

II. *Use the above groups of words as subjects of sentences. Write the sentences on the blackboard.*

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Bring me the children's books.

The *children's books* means *the books owned by the children.* An **apostrophe** and *s* are added to the plural noun *children* to show **possession**; thus, *children's.* Notice that *children* is a plural noun which does not end in *s.*

Exercises. — I. *Study the following groups of words.* Which are singular nouns that show possession? How do they show it? Which are plural nouns that show possession? How do they show it?

The child's toy.	The children's toys.
The man's ticket.	The men's tickets.
The sheep's fleece.	The sheep's fleeces.

II. *Use the above groups of words as subjects of sentences. Write the sentences on the blackboard.*

III. *Choose one of the following topics. Write a paragraph about it. Select four plural nouns.*

1. Dogs have often saved lives. *Tell a case you know.*
2. Æsop told many fables. *Name some you know.*
3. Brave men are also tender-hearted. *Tell about General Custer, or any other brave man whom you admire.*

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Listen to these beautiful lines: —

I stood tiptoe upon a little hill;
The air was cooling and so very still,
That the sweet buds which with a modest pride
Pull droopingly, in slanting curve aside,
Their scantly leav'd and finely tapering stems,
Had not yet lost those starry diadems
Caught from the early sobbing of the morn.
The clouds were pure and white as flocks new-shorn,
And fresh from the clear brook; sweetly they slept
On the blue fields of heaven; and then there crept
A little noiseless noise among the leaves,
Born of the very sigh that silence heaves;
For not the faintest motion could be seen
Of all the shades that slanted o'er the green.

—JOHN KEATS.

Perhaps you will think of these lines some morning when you stand "tiptoe on a little hill" and see the dew glistening in the morning sun, or watch the clouds, or note a "noiseless noise" in the still air. *Read the poem* to learn how a poet speaks of things that you, too, may feel and see and hear.

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PRONOUNS

Study the following sentences: —

1. Patrick has spilled his ink.
2. Gertrude has lost her pencil.
3. The poor bird has broken its wing.

Whose ink has been spilled? If the noun *Patrick's* were used, the sentence would read, *Patrick has spilled Patrick's ink.* How do you like the sound of that? The little word *his* is used instead of the noun *Patrick's.*

Whose pencil has been lost? What word is used instead of the noun *Gertrude's* in the second sentence?

Whose wing has been broken? What word is used instead of the noun *bird's* in the third sentence?

Words used to take the place of nouns are called pronouns; the words *his, her, its,* are pronouns.

Remember. — A pronoun is a word used instead of a noun.

Exercises. — I. *Use the words* she, her, *instead of* Laura *to improve these sentences:* —

Laura has cut Laura's finger. Laura says that the cut does not hurt Laura very much.

What do you call words used instead of nouns? What pronouns have you used in this exercise?

II. *Use pronouns to fill the blanks.* Instead of what noun is each pronoun used?

1. Ernst has lost —— knife.
2. —— feels very sorry about losing ——.
3. Perhaps the teacher has —— in —— desk.
4. All the boys looked under —— desks for ——.
5. —— was a very fine knife. Ernst's grandfather gave —— to —— last Christmas.

III. *Learn this list of pronouns:* —

1. I, my, me; we, our, us; ours, mine.
2. You, your, yours.
3. He, his, him; they, their, them; theirs
4. She, her, hers; it, its.
5. Who, what, which, that.

IV. *Write ten sentences using some of the pronouns given above.*

Word Study

Pronoun means *instead of* or *for a noun.*

It hurts. *It hurt.* *It has hurt.*

Add to the meaning by telling how much it hurts.

Do not use an apostrophe in writing the words **its, hers, theirs.**

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THE ORDER OF PRONOUNS

Copy this stanza from "A Boy's Song": —

Where the pools are bright and deep,
Where the gray trout lies asleep,
Up the river, and o'er the lea,
That's the way for Billy and me.

— JAMES HOGG.

Would you not like to visit the pleasant spot described in the above lines? *Notice the last line.* The pronoun *me,* which stands for the speaker, follows the noun *Billy.* That is the proper way in English.

Exercises. — I. *Fill the blanks with the pronoun* **me.** *Repeat the completed sentences aloud:* —

1. He gave it to Sophie and ——.
2. Here is some candy for you and ——.
3. The girls are talking about Vincent and ——.
4. Did you call mother or ——?

Write five sentences like those given in this exercise. Read your sentences aloud.

II. *Fill the blanks with the pronoun* **I.** *Repeat the completed sentence aloud.*

1. The teacher and —— modeled that map.
2. The boys and —— made the box.
3. Caroline or —— must stay at home.
4. Louis and —— have saved a dollar.

Write five sentences like those given in this exercise.

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PARAGRAPH WRITING

Choose one of the following topics. In class write about the topic chosen as good a paragraph as you can in the time your teacher gives you: —

I. Trees ought to have good care. *Add at least two sentences telling why.*

II. The school grounds should be kept in good order. *Add at least two sentences telling why.*

III. Children should sit erect while studying. *Tell why.*

IV. Skating is good exercise. It —

V. Helen Keller is one of the most remarkable persons in the world. When she was a little child she —

Finish the paragraph by telling why she is remarkable.

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A QUOTATION WITHIN A QUOTATION

Two men were journeying together, enjoying each other's company. One of them picked up a bright iron ax that lay in the road, saying to his companion, "I have found an ax." "Nay, my friend," replied the other, "do not say *I*, but *we* have found an ax." Turning around they saw the owner of the ax pursuing them. The finder of the ax cried: "O dear! we are caught." "Nay," replied his mate, "keep your first mode of speech, my friend. What you thought right then, think right now. Say, '*I* am caught,' not '*We* are caught.'"

Upon which words does the point of the story depend? *Select the pronouns. Tell what word each pronoun stands for.*

Observation. — *Study the last sentence in the story.* It shows how one quotation may be included within another. In that case single marks (‘ ’) inclose the second quotation.

Find a quotation within a quotation in the story on page 146.

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AN EXERCISE IN STORY TELLING

What my Old Shoe Told

"Here goes," said a small boy, as he picked up an old shoe to toss it into a box of rubbish.

"Not so fast, not so fast," he heard some one say softly; "we have been companions so long; do let me tell my story before I am buried out of sight forever."

The puzzled boy turned quickly. No one was in sight. Again he heard a voice, this time it was close to his ear. "Yes, we have traveled together a long time," it said. "How well I remember the first time you tried me on! It was —"

Finish the story, telling the history of a shoe, as: —

1. The skin of an animal.
2. In the tannery.
3. In the shoe factory.
4. In wear.
5. Worn out.

Prepare a similar outline for the story of: —

1. An old rubber. 2. A worn-out soldier coat. 3. A broken button. 4. A steel buckle. 5. A scrap of paper. 6. A pretty ribbon. 7. A lost cent. 8. A cracked plate.

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REVIEW

1. What is a singular noun? Name one.
2. What is a plural noun? Name one.
3. How do most singular nouns become plural?
4. Spell the plural of *cherry, mosquito, gulf, bay, key, boy.*
5. How do singular nouns show possession?
6. How do plural nouns ending in *s* show possession?
7. How do plural nouns not ending in *s* show possession?
8. Which forms of the verb *to be* do you use with singular nouns, *is* or *are*, *was* or *were*? With plural nouns?
9. Which form do you use with plural subjects, *has* or *have*? Which, with singular subjects?

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Study the picture on page 194.

What do you see in the foreground of the picture? Who is the man? Why is he so anxious? Which little patient is he most interested in? How does this patient look?

What do you see in the background of the picture?

Oral Exercise. — *Tell the story that the picture tells you. Select some of these words to help you:* —

anxious, worried	silent, quiet	asleep, awake
pathetic, sad	ill, sick	clean, cool
sufferer, patient	gazing, looking	happy, delighted

Word Study

Foreground means *the part that seems nearest to you.*
Background means *the part that seems farther away.*

Visiting Day at the Hospital.

Geoffrey.

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A STORY TO PLAN AND TO WRITE

Write out the story that you read from the picture on page 194.

Before beginning the story, *set down the points about which you wish to write. Next arrange them in a good order.* If you like, you may begin by giving the title of the picture, then describe the foreground, then the background, and end with some thought that the whole picture brings to your mind. How many paragraphs does this plan call for?

Make any plan you like; the important thing is to have your own plan, and to stick to it when you write.

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ADJECTIVES

Study these sentences: —

1. Clouds gather.
2. Dark clouds gather.
3. Children run.
4. Frightened children run.

In sentence 1 the word *clouds* may mean any kind of cloud. If you wish to tell what kind of cloud, you must use some word with the noun, as is done by the word *dark* in sentence 2.

In sentence 3 the noun *children* may mean any children; the word *frightened* is used in sentence 4 to tell what kind of children. Words that are used with nouns to *add to* or *modify* their meaning in this way are called **adjectives**. *Dark, frightened,* are adjectives.

Remember. — An adjective is a word used to modify the meaning of a noun or pronoun.

Oral Exercises. — I. *See my little dog.* What other words than *little* can you use with the noun *dog* to add to or modify its meaning?

II. *He carries a big stick.* What other kinds?

III. *I am tall.* What other words can be used in place of *tall?*

What are words that are used to modify the meaning of nouns or pronouns called? What adjectives have you changed in this lesson?

Written Exercise. — *Use in sentences these adjectives:* —

High, low; narrow, wide; clean, dirty; gentle, rude; orderly, disorderly; kind, unkind; black, white; honest, dishonest; good, bad; old, new; right, left.

Hungry, thirsty; hot, cold; purple, golden; fair, dark; cloudy, rainy, stormy.

Word Study

To modify means *to change.*

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OTHER ADJECTIVES

Read these familiar statements: —

Four quarts make one gallon.
This small measure holds two quarts.

The word *four* is used with the noun *quarts* to modify its meaning by telling *how many*. *Four* is an **adjective.** What other words in the sentences answer to the question *how many?*

The word *this* is used with the noun *measure* to modify its meaning by pointing out *which one*. *This* is an **adjective.**

Exercise. — I. *Use the following as adjectives in sentences:* —

Ten, thirty, thirty-one, second, this, these, that, those, many, few, no, all.

II. Many people use the word *them* when they ought to use *these* or *those*. *Repeat these sentences many times.*

Bring me those books.
These are the papers.
Hang these hats in the right place.
Sing those songs again.
Those are the most beautiful clouds I ever saw.

III. *Write sentences showing how to use* this, that; these, those.

Never use *them* as an adjective.

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AN EXERCISE IN READING

Far away, in Fair Japan, an old man dwelt with his numerous family. His great thatched farmhouse stood near the edge of a small plateau, overlooking a bay and the sea beyond. On the slopes below the plateau were rice fields. These brought him wealth, and furnished work for all the peasants of the region round about.

Below the rice fields lay a little village, following the curves of the shore. In the village, lanterns and banners showed that the harvest feast was in progress. The sea, the village, the green slopes, the level plateau, the lofty mountain, made a beautiful picture for the old man to see as he sat at his door with his little grandson, Tada.

Suddenly he felt something queer — a long, slow, spongy motion. It was an earthquake! He looked at the sea. It had grown suddenly dark. *It was running away from the land.* But soon it would come back bringing destruction to the little village and its people.

"Quick — very quick! Light me a torch," he cried to his grandson. The child obeyed at once. Hurrying to the fields, the old man thrust the lighted torch into the grain. Instantly the flames burst forth. The little boy, in terror, ran after his grandfather, crying, "Grandfather! Why? Oh, why!" But the grandfather did not answer.

Presently the people saw the flames and came swarming up the hill like ants; every man, woman, and child came. "Grandfather is mad! I am afraid of him!" cried the boy.

"Look!" shouted the old man, pointing to the sea, "see now if I am mad!"

At the edge of the horizon, they saw a long, dim line. It was as if the sea lifted itself to the sky. Then it came

rushing toward the shore with a roar so terrible that every face grew pale. On, on it came until it burst upon the shore, and drove the spray far up the mountain side. It drew back, still roaring and tearing away rocks, trees, houses, everything. Twice, thrice, five times, the great wave struck and ebbed; then it returned to its place and stayed.

On the plateau, no one spoke for a time. All looked and looked and looked at the scene below. The village was not; the fields were not; the houses and temples were not; but above, on the plateau, they, the people, were all safe and sound. And there was the old man, by his own act, made as poor as they! Gently the old man spoke, "You know now why I set fire to the rice." But the people shouted and did great honor to him, for he had saved their lives!

— LAFCADIO HEARN. (*Adapted.*)

Read this beautiful story through.

Study of the Story. — *Find these word-pictures:* —

1. *The home of the old man.* — What and where was it?
2. *The village.* — Where did it lie? What made it look gay?
3. *The earthquake.* — What did the old man feel?
4. *The rice stacks.* — Picture the rice in stacks ready to be sold; the old man running from one to the other with his torch. Picture the stacks ablaze.
5. *The swarming of the villagers.* — Why did the people stop their games? How did they come up the steep hill?
6. *The tidal wave.* — What did the people see when they looked out at the ocean? What did they hear?
7. *The people saved.* — What happened on the plateau? *The village was not* means *the village existed no longer;* it was wiped out. What other things dear to all their hearts no longer existed? Who did exist? Who had saved them?

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ADVERBS

Study these sentences: —

1. Come here.
2. Do it now.
3. Go quickly.

What is the verb in the first sentence? *Notice the word* here. It is used with the verb *come* to tell **where** the person spoken to is to come. It modifies the meaning of the verb *come.*

What is the verb in the second sentence? The word *now* is used with the verb *do* to tell **when** the act is to be done.

What is the verb in the third sentence? The work *quickly* is used with the verb *go* to tell **how** the action is to be done. Words used with verbs to modify their meaning are called **adverbs.** *Here, now, quickly,* are adverbs.

Exercises. — I. *Make sentences, using the words* back, forward, there, *with the verbs* sit, go, march.

II. *Make sentences, using the words* to-day, yesterday, never, *with the verbs* returned, start, lied.

III. *Make sentences, using the words* neatly, quietly, heartily, *with the verbs* laughs, writes, step.

What are words used with verbs to modify their meaning called?

What adverbs have you used in this lesson?

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ADVERBS WITH OTHER WORDS THAN VERBS

Notice the words in italics; they are **adverbs.**

1. How *extremely* quiet Isidore is!
2. How *very* carefully he works!

What adjective modifies the noun *Isidore* in the first sentence? The word *extremely* is used with the adjective *quiet* to tell **how** *quiet* a boy Isidore is.

What adverb modifies the verb *works?* The word *very* is used with the adverb *carefully* to tell **how** *carefully* the boy *works.* Words used with adjectives or adverbs to modify their meaning are called **adverbs.** *Extremely* and *very* are adverbs.

Remember. — An adverb is a word used to modify the meaning of a verb, an adjective, or another adverb.

Exercises. — I. *Use the word* **very** *to tell how* good *apples are; how* sweet *honey is; how* black *coal is.*

II. *Use the word* **too** *to tell how* fast *or how* slowly *some one* runs, talks, eats.

III. *Use the word* **unusually** *to tell how* shy, pretty, frank, polite, interesting, foolish, homely, rich, poor, grateful, affectionate, wise, stingy *some persons are.*

What are words used to modify the meaning of verbs, adjectives, or other adverbs called? *Name five adverbs used in this lesson.*

Written Exercise. — *Copy adverbs from page* 200.

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A USE OF THE COMMA

Observe carefully the use of the comma in the following sentences: —

1. Men, women, and children hurried to the wharf.
2. They ran, pushed, shoved, stumbled, and almost fell.
3. They were a hot, tired, dirty, but jolly crowd.

The nouns *men, women,* and *children* together form the subject of the first sentence. When words are used together in this way to do the same work in a sentence, they are said to form a list or series and are separated from one another by commas.

A series of verbs is used in the second sentence to form the predicate. How are commas used in it?

In the third sentence a series of adjectives is used. *Read the series.* How are commas used in it?

Exercises. — I. *Dictate to some one the names of pupils in front seats in your schoolroom.* Use the list in a sentence to be written on the blackboard.

II. *Dictate in one sentence a list of things you do in school every day.* Have the sentence placed on the blackboard and punctuated.

III. *Copy and write from dictation the sentences given for study. Write from dictation:* —

Great, wide, beautiful, wonderful World,
With the wonderful water round you curled,
And the wonderful grass upon your breast,
World, you are beautifully drest.

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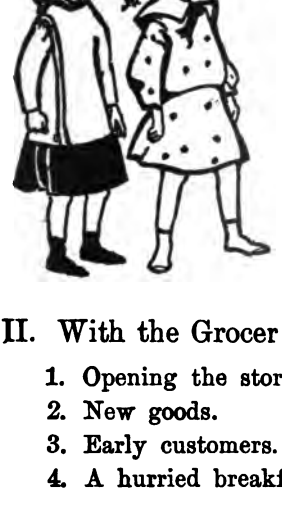
EXERCISES IN PARAGRAPH WRITING

Choose one of the following topics for a two-minute talk before the class: —

I. A Spelling Match.

1. Who were the parties?
2. Leaders.
3. Words — incidents.
4. Grows exciting — narrows down to five — how divided? To two!
5. The winner.



II. With the Grocer from 5 to 7.30 A.M.

1. Opening the store.
2. New goods.
3. Early customers.
4. A hurried breakfast — off to school.

III. Waiting for a Train.

1. Delay.
2. Other patient waiters — who they are — what they do
3. False alarm — freight train rumbles by.
4. Welcome signal.
5. Arrival of friends.

IV. A Drop in the Bucket.

1. Ocean.
2. Sky trip.
3. Rain.
4. Underground trip.
5. The well and the bucket.

V. The Nearest Way to ——.

Let the class give the name of a well-known place, and then tell in the fewest possible words, but clearly, how to get to it.

VI. The Big Dipper.

1. How many stars in it?
2. Where do you find it?
3. How do you use the pointers to find the North Star?

Written Exercise. — *Write a paragraph on any one of the above topics, as your teacher directs.*

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THE STUDY OF A PICTURE

Think of questions to ask about: —

The name of the picture; the people in the boat; the boat in the foreground; the sea; the ships in the background; the time of the year; the colors in the real scene

Jameson

THE FISHERMAN'S DAUGHTER.

With your teacher's help prepare a plan to guide you in writing a description of this picture. Write the description.

Home Reading. — The sea is the subject not only of fine paintings but of fine poems also, suggested by its vast expanse of almost boundless blue, its ceaseless, ever changing motion, the numberless creatures that dwell in it, the freedom and the danger of life on it. The following poems are expressed in language that young children can understand: —

O Sailor Come Ashore. — Christina G. Rossetti.
A Sea-Song. — Allan Cunningham.
The Sea. — Bryan Waller Procter. (Barry Cornwall.)
The Coral Grove. — James Gates Percival.
The Shell. — Alfred, Lord Tennyson.

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A SWISS LEGEND

Switzerland, lovely land of lake and mountain, was once under the iron rule of a cruel Austrian governor named Gessler. To show his power, the hateful Gessler stuck his cap at the end of a pole and commanded that every passer-by should bow before it.

It happened one day that William Tell, a brave Swiss, came down from his mountain home into the little village of Altorf, bringing with him his little son Walter. The two passed the cap without saluting it, and Tell was arrested. As luck would have it, at that moment Gessler came riding along. Looking scornfully at Tell, he cried, "So you are the best marksman in the land, are you?" Up spoke little Walter then: "That he is! My father can shoot an apple from a tree one hundred paces away!"

"Oh, ho!" sneered Gessler. "Then let him shoot an apple from his son's head, eighty paces away, or let him die! Bind the boy to the tree yonder!" "Bind me!" exclaimed little Walter; "do you think I fear my father's arrow?" And he stood by the tree, while soldiers placed an apple upon his curly head. Again he cried, "Shoot, father dear, I am not afraid."

Tell, pale as death, bent his bow; the arrow flew straight to its mark; arrow and apple fell together to the ground. Unharmed, the boy ran to his father.

At this moment the enraged Gessler said harshly, "You took another arrow, Tell; what for?" "That, my lord," replied Tell, fearlessly, "would have found its way to your heart if I had harmed my son!"

The Study of the Story. — Where is Switzerland? Is it truly a "lovely land of lake and mountain"? *Look it up in your geography* to observe how this is shown on the map of Europe. *Look at the picture on page* 111 to see the difference between maps and pictures of a country.

To tell the story well, you should get the following order of events clearly fixed in your mind. You can never tell a story that does not live in your own mind first.

1. *The Austrian Gessler.* — What kind of man was he? What did he do to show his power?

2. *Tell and his son.* — Where were they? What did they fail to do? What happened?

3. *Gessler, Walter, and Tell.* — How did Gessler speak to Tell? Who replied to Gessler? What feeling does Walter's reply show that he had for his father? What did Gessler order Tell to do? How did Walter again show his feeling for his father?

4. *The shot.* — Picture the scene; the tree, the boy under it, the apple, the suffering father, with his crossbow and arrow. Follow the shot from the time Tell raises his bow.

5. *The second arrow.* — What was said about it?

Is Switzerland free to-day? What do you call such a government as that of Switzerland? What country, dear to you, has such a government?

Tell this famous story in as dramatic a way as you can. That means, add action to your words in order that your hearers may seem to see these things happening before their eyes.

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POEMS WHICH TEACH LOVE OF COUNTRY

The feeling which prompted William Tell to resist the tyrant Gessler was love for his country. Great stories like that of William Tell strengthen this feeling in the hearts of children.

As you know, poems do this even more than stories. Here are some spirited lines which older people like to have American children learn on this account:—

Warren's Address

Stand! the ground's your own, my braves!
Will ye give it up to slaves?
Will ye look for greener graves?
  Hope ye mercy still?
What's the mercy despots feel?
Hear it in that battle peal!
Read it on yon bristling steel!
  Ask it,—ye who will!

Fear ye foes who kill for hire?
Will ye to your *homes* retire?
Look behind you! they're a-fire!
  And, before you, see
Who have done it!—from the vale
On they come!—And will ye quail?—
Leaden rain and iron hail
  Let their welcome be!

In the God of battles trust!
Die we may, — and die we must;
But, oh, where can dust to dust
Be consigned so well,
As where heaven its dews shall shed
On the martyred patriot's bed,
And the rocks shall raise their head,
Of his deeds to tell!

— JOHN PIERPONT.

Read carefully and commit at least a part of this stirring poem to memory.

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ORAL REVIEW

1. What is an adjective? Give one.

2. Give five adjectives that may be used in describing a sunset.

3. Give five adjectives that tell the kinds of handwriting seen in school.

4. Tell the kind of hand a boy or a girl must be able to write to get work in an office.

5. Name adjectives that answer to the questions *how many* or *how much; which one.*

6. What is a pronoun? Fill in a proper pronoun: Come to Harold or ——.

7. What is an adverb? Give one.

8. Give five adverbs that may be used with the verb *walk.*

9. Give three adverbs that may be used with the adjective *attentive.*

10. Give three adverbs that may be used with the adverb *quietly.*

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PREPOSITIONS

Study the words in italics: —

1. Come *into* the house, Paul. 2. Do not bring the dog *with* you. 3. Take him *to* the barn.

In the first sentence, the little word *into* is used to show the relation between the noun *house* and the verb *come*. *Paul* understood from it that he was to enter the house.

In the second sentence, the word *with* is used to show the relation between the pronoun *you* and the verb *bring*. From it Paul knew that the dog was not to enter the house with him.

In the third sentence, the word *to* is used to show the relation between the noun *barn* and the verb *take*. What did Paul learn from it?

Words like *into, with, to,* that are used with nouns and pronouns to show their relation to some other word in the sentence, are called **prepositions.**

Definition. — A preposition is a word used with a noun or pronoun to show its relation to some other word or words in the sentence.

Exercises. — *Show the meaning of the inclosed words by performing each act suggested in the sentence:* —

Place your book { on / under / before / behind / over } your desk.

II. *Tell in complete sentences what you did in each case.*

What are words used with nouns or pronouns to show relation to other words in the sentence called? What prepositions have you used in this lesson?

Exercises. — *Between* and *among*. The best writers use *between* when they speak of two persons or things only; thus, —

1. Between the dark and the daylight comes the twilight.
2. Between the mountain and the sea lay the village.
3. Between two lines of soldiers, he marched to his ship.

They use *among* when speaking of more than two: —

1. There he stood among a crowd of boys no cleaner than himself
2. You will find it among the books on that shelf.
3. Here are all colors — red, blue, green, purple, yellow, orange. Isn't it hard to choose among so many?

I. *Copy the sentences given above.*

II. *Fill the blanks with the proper word,* between *or* among: —

1. —— you and me, there is no such thing as a ghost.
2. Stand —— Jacob and Hans.
3. —— so many, the lad was hard to find.
4. Put the jelly —— two pieces of bread.

III. *Use the words* between *and* among *in sentences of your own.*

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A LITTLE HISTORY STORY TO BE RETOLD

Israel Putnam was a man who loved both his home and his country and fought bravely for them. *Read this story about him:* —

About the year 1739, Putnam went to Connecticut to build a home. The country was unsettled. Dangers and hardships were many and great. Among other things, the people suffered loss through wolves. In one night Putnam had seventy fine sheep and goats killed, and many lambs and kids wounded, by an old wolf.

This old wolf had long escaped capture. At last, a party was made up to hunt her to her death. She took refuge in her den. Dogs, guns, fire, sulphur, could not force her out, nor could any man be hired to go in after her. At last, in spite of all that his friends could say, Putnam made ready to go into the den. He took off his coat and waistcoat, and fastened a long rope to one leg. When he gave the sign, he was to be pulled out with this rope.

Headforemost he crept in. Within all was as dark as night, and as still as death. He lighted some birch bark that he had brought. In the end of the cavern sat the fierce old beast. At sight of the intruder she growled and gnashed her teeth. Then Putnam gave the sign, and the men outside pulled him out so quickly that his shirt was almost torn from his back.

Do you think that he came out because he was afraid? By no means! He needed his gun. Having loaded it, he went back into the den. This time the wolf sprang at him. At that instant, the gun went off, and Putnam, half stunned

with the noise and suffocated with the smoke, signaled a second time and was drawn out.

A third time he crept into the den. Not a sound could he hear. Seeing the wolf on the floor of the cavern, he put his torch to her nose. She did not stir. He signaled to his friends; they pulled vigorously, and out came the plucky hunter dragging the old enemy, dead.

Study the story carefully to see how closely it follows the outline: —

1. Putnam's hardships in founding his home. The damage done by the wolf. 2. The hunt for the wolf. 3. Putnam's resolve. 4. Putnam's first entrance into the den. 5. Putnam's second entrance. 6. Putnam's last entrance.

The outline will help you in telling the story.

Word Study

Repeat and add to these sentences: —

He creeps.	He crept.	He has crept.
They draw	They drew.	They have drawn.
He fights.	He fought.	He has fought.

From the story you may learn how to use correctly the two little words, *in* and *into;* thus: —

In means *within;* as, The wolf sat *in* the corner of the den. She lay *in* the den, dead.

Into means *motion from the outside to the inside;* as, He (being outside) crept *into* the den where the wolf lay (inside).

In the following sentences, use the proper word, in *or* into: —

1. His gun is —— his hand. 2. He carries it —— the den. 3. It was —— the year 1739. 4. His knife is —— his pocket. 5. The boy puts his knife —— his pocket. 6. Fish swim —— the river. 7. Rover dives —— the water. 8. —— the trap ran the mouse.

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SILENT READING AND MENTAL PICTURING

Barbarossa

Many hundred years ago Germany had a great and just Emperor called Frederick Barbarossa, because of his long red beard.

When he was already an old man, Barbarossa undertook a journey to the Holy Land, taking with him one hundred and fifty thousand of his best soldiers. One day this great army had to cross a broad river. The Emperor, without waiting to dismount from his horse, plunged into the stream and was drowned.

His broken-hearted soldiers carried the body back to Germany and placed it in a deep cavern far up a mountain side. The peasants even now point out the mouth of the cavern. They say that within it the Emperor rests in an enchanted sleep. Once every hundred years, so their story runs, Barbarossa wakens. He sends a dwarf to see if the ravens fly about the mountain peak. If they are seen, the Emperor sinks again into a century of sleep.

Barbarossa sits, they say, leaning upon a great stone table through which his long red beard has grown, reaching the floor of his cavern, and winding itself about the table. Thus he sleeps and waits for the happy hour when ravens shall no more fly about the mountain. Then will he come forth with his knights and bring back great glory to Germany.

Study of the Story. — *Read this legend through silently. Then study it as follows:* —

I. *Frederick Barbarossa*, who was he? Why was he called Barbarossa? Read the first paragraph again.

II. *To the Holy Land.* — What pilgrimage did Frederick undertake? Who went with him? How did it end? Read the second paragraph again. Picture the aged monarch in his heavy armor, plunging into the stream.

III. *The sad return.* — Where did the soldiers take the body of their Emperor? What story do the peasants tell about the cavern? Read the third paragraph.

IV. *Barbarossa's sleep.* — Describe the Emperor asleep. When will he come forth? What will he bring to Germany? Read the last paragraph.

Oral Exercises. — I. *Read the story aloud.*

II. *Copy the topics printed in italics.* Use them as a plan to help you in telling this famous legend of Barbarossa. *Tell the story from beginning to end.*

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LEGENDS AND OTHER TALES

The story of Barbarossa belongs to a class of stories called legends. Legends tell about things that happened long, long ago. In such stories, the truth is mingled with much that can never be proved, but that many people believe, nevertheless. The most famous legends belong to a time when common people could not write down true accounts of what was happening, and when there were no newspapers or magazines to preserve them.

What do you think true in the story of Barbarossa? The stories of King Arthur and of William Tell are legends. There are some interesting legends connected with the history of our own country; the one

that tells how the Indian Pocahontas saved the life of Captain John Smith is an especial favorite with children. Can you tell it?

You have heard or read *fables, myths, fairy stories, legends,* and *true stories* since you were a little child. Do you like one kind of story better than another? Which kind do you like best? Do you know why?

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The Piper

Piping down the valleys wild,
Piping songs of pleasant glee.
On a cloud I saw a child,
And he, laughing, said to me:—

"Pipe a song about a lamb,"
So I piped with merry cheer.
"Piper, pipe that song again:"
So I piped: he wept to hear.

"Drop thy pipe, thy happy pipe,
Sing thy songs of happy cheer:"
So I sung the same again,
While he wept with joy to hear.

"Piper, sit thee down and write
In a book that all may read—"
So he vanished from my sight;
And I plucked a hollow reed,

And I made a rural pen,
And I stained the water clear,
And I wrote my happy songs
Every child may joy to hear.

— WILLIAM BLAKE.

Learn these merry lines. What do they mean?

Word Study

Rural means *belonging to the country.*
Glee means *joy, mirth. Cheer* means *gayety.*
Vanished means *disappeared. Plucked* means *pulled.*

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PHRASES

The boy lives here. The boy lives in this place.

Is there any difference in the meaning of the above sentences? Is there a difference in the words used? The adverb *here* and the words *in this place* mean the same thing and have the **same use** in the sentence; they tell where the boy lives. A group of words like *in this place* is called a **phrase**. The words in a phrase belong to or are related to one another, but they do not express a thought because they have neither subject nor predicate.

Exercises. — I. *Use these groups of words in sentences:* —

At home, at school, at work, out of doors, before the war, after dinner, at that moment, after a while, without fail, over the mantel, in his cavern, behind the gun, among the leaves, between the covers, against the walls, beyond the sea, over the wall.

What are such groups of related words called? What phrases have you used in this exercise?

II. *Use these phrases in sentences:* —

Of wealth, of gentle manner, of great beauty, of good habits, of meat, of berries, of milk, of sugar, of candy.

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Study this description of Robinson Crusoe: —

I had a great shapeless cap made of goat's skin, with a great flap hanging down behind, as well to keep the sun from my neck as to prevent the rain from running into my neck.

I had a short jacket of goat's skin, the skirts coming down to about the middle of my thighs, and a pair of open-kneed breeches of the same. The breeches were made of the skin of an old he-goat, whose hair reached to the middle of my legs. Stockings and shoes I had none, but had made me a pair of somethings, I scarce knew what to call them, to flap over my legs and lace on either side; but of a most barbarous shape, as indeed were all my clothes.

I had on a broad belt of goat's skin dried, and instead of a sword and dagger there hung from it a little bow and a hatchet. I had another belt not so broad, which hung over my shoulder and at the end of it, under my left arm, hung two pouches of goat's skin for my powder and shot. At my back I carried my basket, on my shoulder my gun, and over my head a great, clumsy, ugly goatskin umbrella, but which, after all, was the most necessary thing I had about me next to my gun.

Oral Exercises. — I. Can you make a rough sketch of Crusoe? *Notice what is described in each paragraph.* Could you use this plan in describing the dress of an Indian? An Eskimo? One of the Pilgrims?

II. *Notice how many phrases are used in this exercise. Pick out ten.*

III. Perhaps your teacher will read to you Whittier's "Barefoot Boy," so that you may become acquainted with a fine description in poetry.

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STORIES TO BE TOLD

A Dangerous Voyage

1. Warm day in early spring — ice along shores of creek — boys on ice playing with long poles.

2. Ice, bearing the boys, breaks off from shore — swings into current — floats slowly down stream — boys laughing.

3. Creek becomes narrow, current grows faster — cries of boys — under bridges — people on bridge — poles caught — boys, frightened and cold, but safe.

Tell the story suggested by the outline. Arrange your sentences in three paragraphs.

A Serious Mishap

1. Fred's new sail boat — two jolly boys — a light wind — a fair sky — a fine start.

2. Clouds gather — squall — sail torn — boat overturned — boys in water — swim to boat.

3. Boys cling to sides of boat, shout — boat from shore — boys rescued — towing the boat home — how different the return!

Tell the story suggested by the outline. See each point clearly in your own mind before you begin to tell about it.

THE SPINNER.

Mass.

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DESCRIPTION FROM A PICTURE

Silent Study. — Make up your mind whether this old woman has lived a busy, useful life, taking care of her family, or an idle, useless one. Notice her bent form, her face, her hands, her dress. Has she learned how to keep her mind on the work she is doing? What is she doing?

Oral Exercise. — *Describe the spinner.* Make a plan to guide you in talking.

Written Exercise. — *Write a description of the whole picture.* Speak of the woman and her work, the light, the room, and your feeling about the picture.

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BEAUTIFUL WORD PAINTING

She dwelt among the untrodden ways,
Beside the springs of Dove,
A maid whom there were none to praise
And very few to love:

A violet by a mossy stone
Half hidden from the eye!
—Fair as a star when only one
Is shining in the sky.

She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and, oh,
The difference to me!

—WILLIAM WORDSWORTH.

The fact which gave rise to this poem is very commonplace. A girl named *Lucy* lived a short, uneventful life in the country and died. No one knows what her surname was. It is not even known whether she was a real person or not, but the poet Wordsworth has made the name *Lucy* live forever through this exquisite little word-picture.

The first stanza makes you feel that the common, homely tasks of daily life, though they receive no spoken word of praise, awaken and strengthen love.

Can you see the beauty of the comparisons in the second stanza? The girl was *Lucy this* or *Lucy that* to most of the few who knew her, but to the one who loved her, she was a modest flower, a bright *star*.

Do you catch the meaning of the last stanza? It teaches that it is not the big, bustling world that counts for most in our lives, but the little home circle, the heart circle of those whom we love and who love us.

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CONJUNCTIONS

Study these sentences: —

1. Blanche and Irene are coming now.
2. Blanche or Irene is coming now.
3. Blanche is not going to school but to church.

In the first sentence, ask *Who are coming? Notice that two nouns*, Blanche, Irene, *form the subject.* The little word *and* is used to join these two words as subject of the sentence.

What persons are spoken of in the second sentence? *Notice that the nouns* Blanche, Irene *form the subject of the second sentence.* The little word *or* joins these two words as subject of the sentence.

In the third sentence, two groups of words, *to school* and *to church*, may answer the question, *Where is Blanche going?* To bring them together or connect them in one sentence the word *but* is used.

Words that join together or connect other words are called **conjunctions.** *And, or, but,* are conjunctions.

Definition. — A conjunction is a word used to connect words or groups of words.

Oral Exercises. — I. *Pick out the conjunctions:* —

1. He sells peanuts and candy.
2. Books and paper are provided.
3. Millie or Willie may go.
4. Call the dog or the cat.
5. He did not go to the circus but to the ball game.
6. He'll get hit if he doesn't look out.

II. *Use the words* and, or, if, but, *in these sentences:* —

1. John plays —— sings.
2. John must get his lessons —— he will feel sorry.
3. We shall go —— it doesn't rain.
4. He came —— I didn't see him.
5. He talks sweetly —— I don't believe a word that he says.
6. —— I were you, I'd keep quiet.

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CONJUNCTIONS AND VERBS

Study: —

1. Joseph *and* Theodore *are* at the door.
2. Joseph *or* Theodore *is* at the door.

How many persons does the first sentence describe as being at the door? How many would you see if you opened the door? Whom would you see? What word connects their names in the sentence? Each name is a singular noun, but the verb *are* is used because the predicate asserts something of the two boys together.

What is the meaning of the second sentence? How many persons would you find at the door if you opened it? There are two names in the subject joined by *or*, but the verb *is* is used because the predicate asserts something of either boy alone, not of both together.

Oral Exercises. — I. *Fill the blanks with the proper word* — is, are; run, runs; was, were; has, have: —

1. John and James —— here. (Both?)
2. John or James —— here. (Which one?)
3. John or James —— the book. (Which one?)
4. John and James —— the book. (Both.)
5. John and James —— at school yesterday. (Both.)
6. John or James —— absent last week. (Which one?)
7. John and James —— a foot race. (Both.)
8. John or James —— ahead. (Which one?)

II. *Fill the blanks with the proper word* — come, comes; go, goes; sit, sits: —

1. John and James —— in one seat.
2. John or James —— in this seat.
3. John or James —— to-day.
4. John and James —— to-day.
5. John and James —— to-morrow.
6. John or James —— to-morrow.

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CLAUSES

Study these sentences: —

1. The next boy is Warren Prescott.
2. The boy in the next seat is Warren Prescott.
3. The boy that sits in the next seat is Warren Prescott.

The same boy is spoken of in each of the above sentences. In the first sentence, what word tells which boy is named? What phrase tells the same thing in the second sentence? In the third sentence, the group of words, *that sits in the next seat,* tells the same thing in a different way.

Study carefully the group of words, "that sits in the next seat." It is, as you see, a part or division of Sentence 3, and yet it has a subject *that* and a predicate *sits.* A group of words like *that sits in the next seat,* forming a part or division of a sentence and having a subject and predicate of its own, is called a clause.

Exercises.—I. *Find the subject and predicate of each of the following groups of words. Use each group as a part or division of a sentence:*—

That Jack built; that lay in the house; that ate the malt; to whom we write letters; from which we read; that I lost.

What is a division of a sentence having a subject and predicate called? What clauses have you used in this exercise?

II. *Use these clauses in sentences:*—

1. When the wind blows; until the bell rings; where the ice is smooth; if you whisper.

2. That he is coming; where the fire is; why the door opened; what the boys were doing.

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A LESSON FOR PRACTICE

Find two clauses in each of the following sentences. Pick out the subject and the predicate of each clause:—

1. This is a good story, which we read yesterday.
2. When winter came, the pond was frozen.
3. I do not hear what you say.
4. Stand when the bell rings.
5. These are the skates that Ned found.
6. The teacher teaches and the children learn.
7. The wind blows gently and the leaves fall.
8. Hugh bowed politely, and Ruth courtesied gracefully.
9. Cecilia beat time, but the boys did not sing.

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INTERJECTIONS

What words in the following sentences show strong feeling?

Hurrah! this book is nearly done.
Oh, don't! you will ruin your book.
Dear! dear! did you ever see such a boy?
Hello! is that you, Jack?

Words like *hurrah*, *oh*, *dear*, *hello*, used to show sudden or strong feeling, are called **interjections.**

Definition. — An interjection is an exclamatory word used to express sudden or strong feeling.

Interjections are usually followed by the exclamation point.

Exercises. — I. *Find the interjections in this bit of word painting:* —

At every turn the maples burn,
The quail is whistling free,
The partridge whirs, and the frosted burs
Are dropping for you and me.
Ho! hilly ho! heigh O!
Hilly ho!
In the clear October morning.

— E. C. STEDMAN.

II. *Fill the blanks with interjections:* —

——! mother is coming back to-day.
——! are you nearly ready, Ned?
——! what a shame that you must go!

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APPLYING WHAT YOU KNOW

In the story on page 206 find words or sentences to illustrate the following:—

I. Kinds of sentences.
1. Declarative sentences.
2. Exclamatory sentences.
3. Interrogative sentences.
4. Imperative sentences.

II. Use of capital letters.
5. Proper names.
6. The word *I*.
7. The beginning of a sentence.
8. The beginning of a direct quotation.

III. Quotations.
9. A question as a quotation.
10. An exclamation as a quotation.
11. An imperative sentence as a quotation.
12. A divided quotation.

IV. Use of commas.
13. In divided quotations.
14. Before quotations.
15. With person addressed.
16. In a series.

V. Use of words in sentences.
1. Nouns.
2. Verbs.
3. Verb-phrases.
4. Pronouns.
5. Adjectives.
6. Adverbs.
7. Prepositions.
8. Conjunctions.
9. Interjections.
10. Phrases.
11. Clauses.

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AN EXERCISE IN READING

Read the following through once only: —

Lord Macaulay was a great master of English. By that we mean that he could express his thoughts in language that was interesting and beautiful. In telling some one about his boyhood, he said: "When a boy, I began to read very earnestly, but at the foot of every page I stopped, and obliged myself to give an account of what I had read on that page. At first I had to read it three or four times before I got my mind firmly fixed; but now, after I have read a book through once, I can almost recite it from beginning to end."

Without reading this selection a second time, try to tell who Macaulay was; how he expressed his thoughts; how he trained himself in reading; what the result was.

Read the selection again. Notice how accurately you remembered what is said in it. Is Macaulay's example worth following? How many times must you read a book before you can remember it?

Macaulay wrote some stirring ballads, called "Lays of Ancient Rome." You will read them when you are a little older, and you will be sure to like them.

Written Exercises. — I. *Write from dictation what Macaulay said.*

II. *Write the story again from memory.*

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AN EXERCISE IN COMPOSITION

Arbor Day

1. *How suggested.* — J. Sterling Morton of Nebraska. What he hoped to accomplish through it.

2. *Date of celebration.* — What was or will be done in your school this year?

3. *Results.* — What is there to show that the work of other years has accomplished something?

4. *Suggestions.* — What can you think of that would add to the pleasure or the profit of the day?

Write four paragraphs as outlined above. Make similar outlines for Flag Day, Bird Day, Memorial Day.

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A Poet's Call

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time;

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us then be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

— HENRY W. LONGFELLOW

In the foregoing lessons you have studied with your teacher many selections from the best poems in the English language. It is hoped that thereby you have seen how lofty feelings may be expressed in language most beautiful and yet so simple that young children can understand it.

If you have committed any of these selections to memory, you have "made for yourself nests of pleasant thoughts, of beautiful thoughts, proof against all adversity," as Mr. Ruskin says. Try in your own speaking and writing to adorn your language by using what you have learned from the poets.

There is, however, another mission or calling which the poet has besides making his readers delight in beauty of expression; it is to arouse in them the desire to do noble deeds, to live pure and useful lives. This, of course, is worth much more than beauty of expression, desirable as that is. Do you think that Mr. Longfellow had such a purpose in mind when he penned the lines which are printed at the beginning of this lesson? They are the concluding stanzas of a poem whose title is "A Psalm of Life." It is one of the best loved of Mr. Longfellow's poems.

Some day you will learn the entire poem. *Learn now* and live the part of it that has been printed in this book and has been named "A Poet's Call." What poet? A call to whom? A call for what?

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EXERCISES IN WORD STUDY

There; Their

Before you lay aside this little book, take a look at two little words which are often written improperly. *Read the following sentences* in which they are used properly: —

1. Why are Ada and Henry standing *there* so quietly?
2. They do not know *their* arithmetic lesson.
3. They forgot that *there* are two fours in eight.
4. They may go to *their* seats now.

Their is a pronoun used instead of a noun or nouns showing ownership or possession.

There is an adverb used to denote or tell place.

The word *there* is sometimes used when we wish to place the subject after the predicate. See the clause in sentence 3.

I. *Use properly the words*, there, their: —

1. —— was an old woman who lived in a shoe.
2. How did she get ——?
3. Three little kittens lost —— mittens.
4. —— is no place like home.

II. *Use the words*, there, their, *in sentences of your own.*

III. *Write five pairs of words alike in sound but differing in meaning. Use them in sentences.*

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EXERCISES IN WORD STUDY

Have; Get

To get means *to obtain; to gain possession of* *To have* means *to possess; to own;* as, I sent him *to get* the ticket. I *have* it now.

Study the following sentences: —

1. Have you a ticket? No, I have none.
2. Has Leo a ticket? No, he hasn't any.
3. John has got tickets for us all.
4. Have you a nickel? Yes, I have two.
5. Where did you get them? I sold twenty papers.
6. Have you more papers to sell? No, I haven't a single one left.
7. Where do you go to get more papers?

I. *Use properly in sentences the words,* get, have, have none, haven't any.

II. *Repeat the following words aloud. Spell them. Use them in interesting sentences:* —

I go.	I went.	I have gone.
You get.	You got.	You have got.
He forgets.	He forgot.	He has forgotten.
She drinks.	She drank.	She has drunk.
We swim.	We swam.	We have swum.
They ride.	They rode.	They have ridden.
The stars shine.	They shone.	They have shone.
Water freezes.	It froze.	It has frozen.

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CHARACTER STUDIES

One of the most delightful things about books is that they bring into our life so many new people. The "land of Story-books" is full of interesting people, hundreds and hundreds of them. Even this one little book has made you acquainted with a goodly number.

There are the boys and girls Miss Mackinstry has drawn for you, — Little Sunrise, Marian Brown, the bonfire boy, the dear little girl with wistful face and empty bird cage. Do you think that they are like boys and girls whom you see every day? You must choose names for every one of them.

Besides these, there are the French children reading to their teacher, and those gazing into the toy-shop, the sailor boy and his brothers and sisters, the two mischief-makers "Before the Judge," Willie Winkie, and Polly Rockwell with her school exercise, and, last but not least, talkative little Thomas Edison Johnson. Do they not seem as familiar to you as your schoolmates?

Can you remember stories which make you acquainted with great men, like Washington; with heroes, like Leonidas; with gentlemen and soldiers, like Sir Philip Sidney; and with the prince of story-tellers, Æsop, and his animal folk?

Tell what you admire in the character of each person named above.

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A. Think of all the characters you have learned to know as you have studied this book. Tell: —

I. Which is your favorite among all the boys? Which is your favorite among all the girls? Make a list of six boys and six girls whom you like better than any others.

II. Which is your favorite character among the great men named? Which is your favorite heroic character? Which act of courtesy do you think the most graceful and admirable?

III. Which one of Miss Mackinstry's boys and girls do you like best?

IV. Which is your favorite among the Picture Studies?

V. Which is your favorite poem? Your favorite story? Fable? Lullaby?

B. Many of the stories which you have read in this book tell you something about the countries that form their background or setting. To what country belongs the story of Barbarossa? The story of the Sphinx? The story of the burning rice fields? What country is the background of your favorite story? *Ask or tell about the country as follows:* —

I. Position, zones, or boundaries.

II. Size, as compared with other countries or states.

III. Relief, its highlands and lowlands.

IV. Drainage, its lakes and rivers.

V. Climate, its temperature and rainfall.

VI. Productions, natural and manufactured.

VII. People, what they do, how they feel toward their country, their national songs.

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A Farewell

When people who love each other and who have been long together go away, the one from the other, do you think that they find it easy to bid farewell? Farewell! what a word it is. *Fare you well*, it means.

My fairest child, I have no song to give you;
No lark could pipe to skies so dull and gray;
Yet, ere we part, one lesson I can leave you
For every day.

Be good, sweet maid, and let who will be clever;
Do noble things, not dream them all day long:
And so make life, death, and that vast forever
One grand, sweet song.

— CHARLES KINGSLEY.

There is another and more beautiful word spoken at parting — Good-by. *God be with ye*, it means.

Good-by.

APPENDIX

A. THE LAND OF STORY-BOOKS

FOR THE TEACHER. — "Whether the book is alive with genius or dead with lack of it, whether brilliant or commonplace, whether skill or clumsiness appears in its construction, are not the first questions to be asked. The prior question is this: *Does the book leave any kind of fine and wholesome feeling in the mind of one who reads it?* This question touches the whole quality of the work as one of true literature. . . . Some books that we read will make us feel that we are lifted as on wings; some will make music within us; some will give us visions; some will just fill us with a happy content." — J. N. LARNED.

I. Books that Third and Fourth Grades enjoy: —

The Fables of Æsop	Joseph Jacobs.
Nonsense Books	Edward Lear.
Brownie Books (several volumes)	Palmer Cox.
Marigold Garden	Kate Greenaway.
Under the Window	Kate Greenaway.
Clean Peter, and the Children of Grubbylea	Ottilia Adelborg.
Slovenly Peter	Heinrich Hoffman.
The Children's Book	Horace E. Scudder.
Fables and Folk Stories	Horace E. Scudder.
Cat Stories	H. H. Jackson.
Buz-buz	C. S. Pratt.
Calendar Stories	M. P. Boyle.
Big and Little People of Other Lands	E. R. Shaw.
The Snow Baby	Josephine D. Peary.
The Seven Little Sisters	Jane Andrews.
The Sandman (his Farm Stories)	William J. Hopkins.
The Sandman (more Farm Stories)	William J. Hopkins.
Five Minute Stories	Laura E. Richards.

History of Little Goody Two Shoes	Edited by C. Welsh.
Household Stories	J. L. and W. K. Grimm.
Fairy Tales	H. C. Andersen.
Blue Fairy Book	Andrew Lang.
Fairy Tales every Child should Know	H. W. Mabie.
Alice's Adventures in Wonderland	Lewis Carroll.
Through the Looking-glass	Lewis Carroll.
Ting-a-ling Tales	F. R. Stockton.
Fanciful Tales	F. R. Stockton.
Wonder-Book	Nathaniel Hawthorne.
The Heroes	Charles Kingsley.
Fifty Famous Stories Retold	James Baldwin.
Just-so Stories	Rudyard Kipling.
Stories of Heroic Deeds	James Johonnot.
Stories of Great Americans for Little Americans	Edward Eggleston.
Stories of American Life and Adventure	Edward Eggleston.
Toby Tyler	James Otis.
The Lonesomest Doll	Abbie Farwell Brown.
Children of the Cold	Frederick Schwatka.
Juan and Juanita	F. C. Baylor.
The Peterkin Papers	Lucretia P. Hale.
The Story of Knight and Barbara	David Starr Jordan.
Bear Stories retold from "St. Nicholas."	

II. **Books that Fifth and Sixth Grades enjoy:—**

Tanglewood Tales	Nathaniel Hawthorne.
King of the Golden River	John Ruskin.
Water Babies	Charles Kingsley.
The New World Fairy Book	Howard Angus Kennedy.
The Light Princess	George Macdonald.
Gulliver's Travels	Jonathan Swift.
Robinson Crusoe	Daniel Defoe.
Lobo, Rag, and Vixen	E. Thompson-Seton.

Jungle Book	Rudyard Kipling.
Things will take a Turn	Beatrice Harraden.
Ten Boys on the Road from Long Ago	Jane Andrews.
Merry Adventures of Robin Hood	Howard Pyle.
Ten Great Events in History	James Johonnot.
Heidi	Johanna Spyri.
Jackanapes	J. H. Ewing.
Little Lame Prince	D. Mulock Craik.
Boys of Other Countries	Bayard Taylor.
Toinette's Philip	Mrs. C. V. Jamison.
Little Smoke	W. O. Stoddard.
Little Jarvis	M. E. Seawell.
Decatur and Somers	M. E. Seawell.
Story of a Bad Boy	T. B. Aldrich.
Betty Leicester	S. O. Jewett.
Jack Hall	Robert Grant.
Birds' Christmas Carol	K. D. Wiggin.
Kristy's Queer Christmas	Olive Thorne Miller.
Christmas Every Day, and Other Stories	W. D. Howells.
Carrots	Mrs. M. L. Molesworth
Little Women	Louisa M. Alcott.
Little Men	Louisa M. Alcott.
Dandelion Cottage	Carroll Watson Rankin.
Nights with Uncle Remus	Joel Chandler Harris.
Little Mr. Thimblefinger and His Queer Country	Joel Chandler Harris.

III. **Books for those who read well:—**

Little Lord Fauntleroy	Frances Hodgson Burnett.
Prince and Pauper	Mark Twain.
When I was your Age	Laura E. Richards.
Tommy-Anne and the Three Hearts	M. O. Wright.
Wild Neighbors	Ernest Ingersoll.
Swiss Family Robinson	J. R. Wyss.

Black Beauty	Anna Sewell.
Wonder Book of Horses	James Baldwin.
Story of Roland	James Baldwin.
Story of Siegfried	James Baldwin.
Norse Stories Retold from the Eddas	Hamilton Wright Mabie.
Heroes of Asgard	A. C. and E. Keary.
In the Days of Giants	Abbie Farwell Brown.
Book of Saints and Friendly Beasts	Abbie Farwell Brown.
The Boy's Odyssey	W. C. Perry.
Knights of the Round Table	W. H. Frost.
Tales of King Arthur	E. V. Farrington.

IV. **Books to read aloud or show to Small Brothers and Sisters:** —

Book of Nursery Rhymes	Edited by C. Welsh.
Goops, and How to be Them	Gelett Burgess.
More Goops, and How Not to be Them	Gelett Burgess.
Baby's Own Æsop	Illustrated by Walter Crane.
Mother Goose's Melodies	Edited by W. A. Wheeler.
A, Apple Pie	Kate Greenaway.
Two Well-worn Shoe Stories	John Hassal, C. C. W. Aldin.

V. **Stories in Verse:** —

1. *The Frost.* — Hannah Flagg Gould.
2. *The Owl and the Pussy Cat.* — Edward Lear.
3. *The Walrus and the Carpenter.* — Lewis Carroll.
4. *Farmer John* — John T. Trowbridge.
5. *A Night with a Wolf.* — Bayard Taylor.
6. *The Battle of Blenheim.* — Robert Southey.
7. *The Duel.* — Eugene Field.
8. *The Inchcape Rock* — Robert Southey.
9. *Casabianca.* — Felicia Hemans.
10. *The Wreck of the Hesperus.* — Henry W. Longfellow.
11. *The Skeleton in Armor.* — Henry W. Longfellow.

12. *Paul Revere's Ride.* — Henry W. Longfellow.
13. *The Bell of Atri.* — Henry W. Longfellow.
14. *Excelsior.* — Henry W. Longfellow.
15. *The Sands of Dee.* — Charles Kingsley.
16. *The Pied Piper of Hamelin.* — Robert Browning.
17. *The Erl-King.* — Goethe (Martin & Aytoun's translation).
18. *In School Days.* — John G. Whittier.
19. *We are Seven.* — William Wordsworth.
20. *Lucy Gray.* — William Wordsworth.
21. *Lord Lovel.* — Old Ballad.
22. *Piccola.* — Celia Thaxter.
23. *Kaiserblumen.* — Celia Thaxter.
24. *The Song of Hiawatha.* — Henry W. Longfellow.

B. REVIEW OF RULES FOR CAPITAL LETTERS

Begin with a capital letter: —

1. The first word of every sentence.
2. The first word of every line of poetry.
3. The first word of every direct quotation.
4. Proper nouns and adjectives made from them; as, Jack Frost, American.

NOTE. — The words *street*, *river*, *mountain*, etc., when joined to proper nouns, usually begin with capitals; as, Franklin Street, the Hudson River, the Rocky Mountains. But there is also authority for writing these words without capitals; as, Franklin street, the Hudson river.

5. Names of the days of the week and the months of the year, but not of the seasons; as, Monday, August, spring.
6. Names of the Deity; as, God.
7. Titles of honor or office when used with a proper name; as, Mr. Rockwell, Sir Philip Sidney, General Washington.
8. Important words in the title of a book or composition; as, Sham Battles and a Real Battle.
9. The words *North*, *South*, *East*, and *West* when denoting parts of the country, but not when denoting direction; as, Cotton grows in the South; Boston is east of Buffalo.

10. The names of holidays; as, Thanksgiving.
11. The pronoun I and the interjection O are always capitals.

C. REVIEW OF PUNCTUATION

I. **A period is used:**—

1. At the end of a declarative or an imperative sentence.
2. After an abbreviation; as, Mr., S.C., Co.
3. After an initial; as, R. L. Stevenson.

II. **An interrogation point** is used at the end of an interrogative sentence.

III. **An exclamation point** is used:—

1. At the end of an exclamatory sentence.
2. After a word or words expressing strong feeling.

IV. The **Comma.** — The following words and groups of words are usually separated from the rest of the sentence by a comma or commas:—

1. The name of a person addressed, — Sister, Jack is here.
2. A direct quotation, — "It was the cat," said the mouse.
3. The parts of dates and addresses:—
   George Washington was born Feb. 22, 1732.
   Mr. Clinton B. Stiles, Auburn, N.Y.
4. *Yes* or *no* when part of an answer:—
   Have you written the letter? Yes, I have written it.
5. A series of words or phrases in the same construction are separated from each other by commas, unless all the conjunctions are expressed.
   California, Oregon, and Washington are Pacific states.
   They roamed over hills, through valleys, and across swamps.

V. The **hyphen** has two important uses:—

1. To separate parts of a compound word; as,
   Home-keeping hearts are happiest.
2. To show at the end of a line that a part of a word is carried over to the next line.

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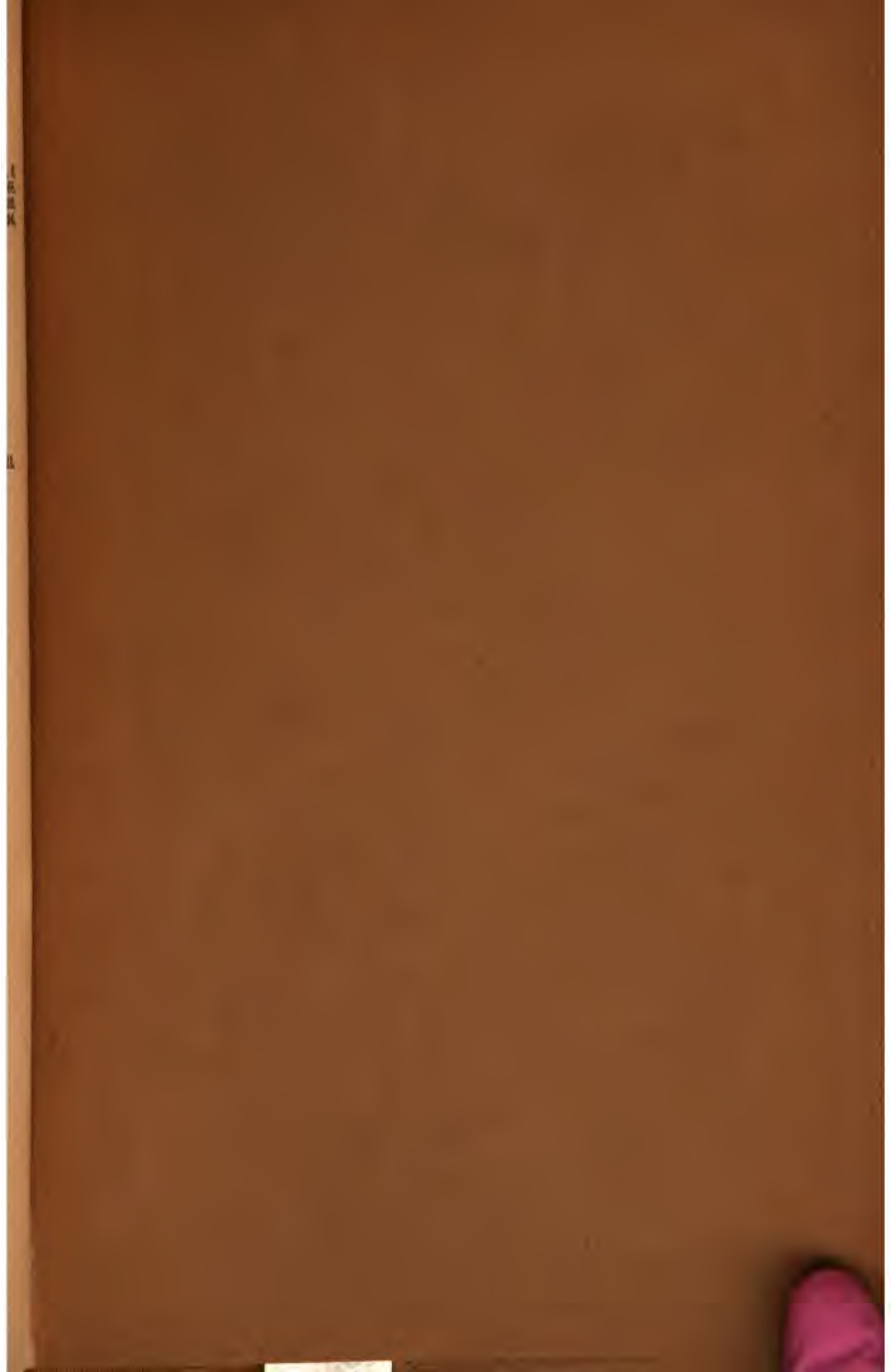

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